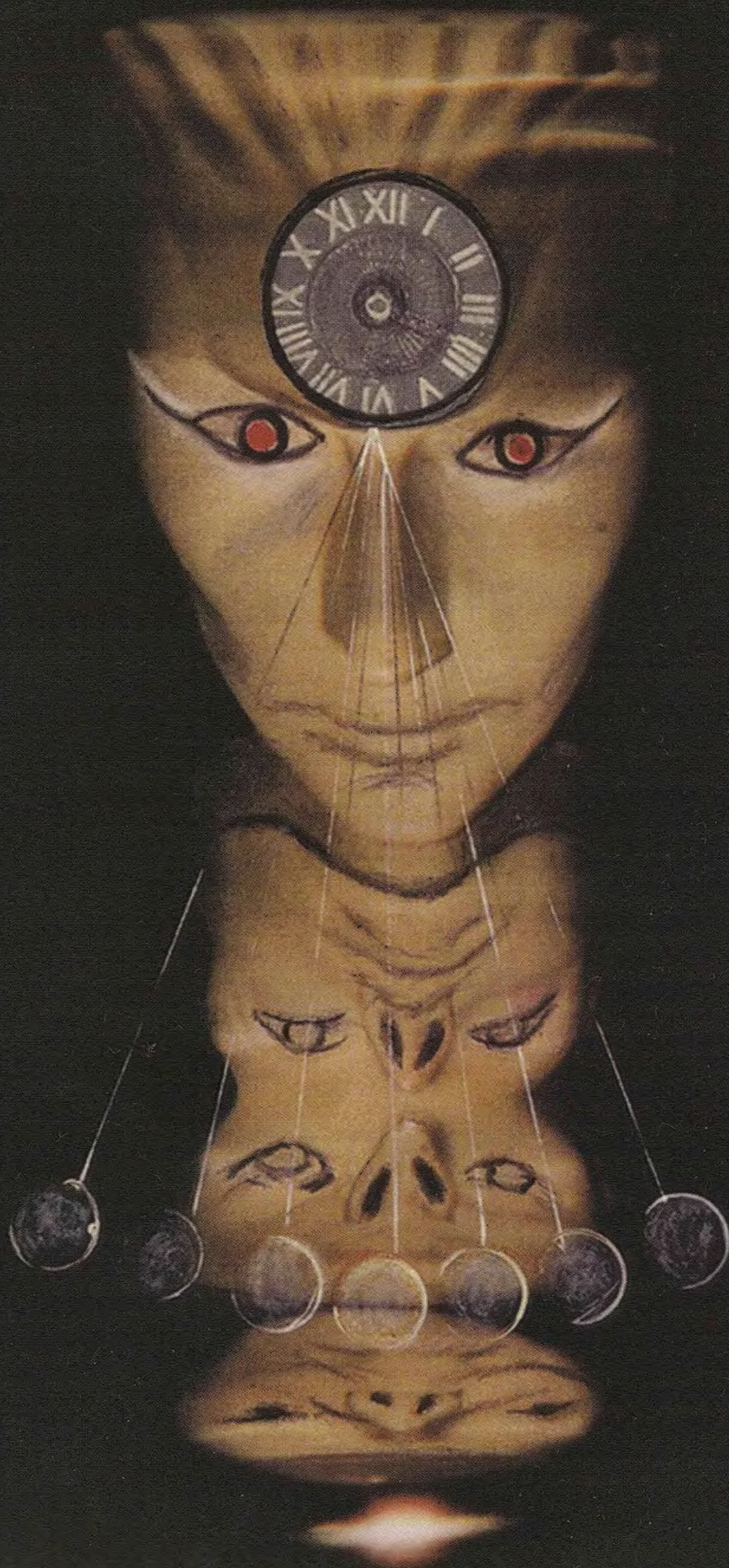


# SYSTEM OF A DOWN

## MEZMERIZE



HAL • LEONARD®





# SYSTEM OF A DOWN

## MEZMERIZE

- 2 SOLDIER SIDE - INTRO
- 4 B.Y.O.B.
- 13 REVENGA
- 20 CIGARO
- 25 RADIO/VIDEO
- 37 THIS COCAINE MAKES ME  
FEEL LIKE I'M ON THIS SONG
- 43 VIOLENT PORNOGRAPHY
- 51 QUESTION!
- 62 SAD STATUE
- 71 OLD SCHOOL HOLLYWOOD
- 78 LOST IN HOLLYWOOD
- 86 GUITAR NOTATION LEGEND

Cover artwork by Vartan Malakian

Music transcriptions by Pete Billmann and David Stocker

ISBN 1-4234-0145-X



**HAL•LEONARD®**  
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)



# Soldier Side - Intro

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Slowly  $\text{♩} = 65$

\* Dm/F

E7

Gm

D5

E7

Gtr. 1 (clean)

mp  
let ring throughout

TAB

\*Chord symbols reflect implied harmony.

## Verse

A

Dm/F

E

Gm

D5

1. Wel - come \_\_\_\_\_ to the sol - dier's side, \_\_\_\_\_

Riff A

E

A

where there's no one here but me.

End Riff A

Gtr. 1: w/ Riff A

Dm/F

E

Gm

D5

E

A

Peo - ple \_\_\_\_\_ all grow up to die. \_\_\_\_\_

There is no one here but me.



Dm/F E Gm F

Oo. (Oo.)

Gtr. 1

10 10 11 10 9 9 11 13 13 15 13 11 10 10 8 8

E A

rit.

Gtr. 2 (clean)

8va

*mp*  
w/ clean tone  
Harm.

rit.

Pitch: G E

Gtr. 3 (dist.)

\* *mp*  
w/ slide  
rit.

*p*

20 17

\*Vol. swell

Gtr. 4 (dist.)

\*\* *mp*  
rit.  
w/ slide

*p*

16 14

\*\*Vol. swell

Gtr. 1

rit.

9 9 9 9 10 7 9 7 10



# B.Y.O.B.

Words and Music by Daron Malakian, Serj Tankian and Casey Chmielinski

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Fast Rock ♩ = 160

\*D5

Gtr. 1 (dist.)

*mf*

TAB: 7 0 0 0 0 0 0 0 7 0 0 8 0 0 7 0 | 7 0 0 0 0 0 0 0 7 0 0 8 0 0 7 0 | 7 0 0 0 0 0 0 0 7 0 0 8 0 0 7 0

\*Chord symbols reflect implied harmony.

TAB: 7 0 0 8 0 0 7 0 7 0 0 8 0 0 7 0 | 7 0 0 8 0 0 7 0 7 0 0 8 0 0 7 0 | 7 0 0 8 0 0 7 0 7 0 0 8 0 0 7 0

## Double-time feel

Gtr. 1 tacet

E5 F5 G5 D5

TAB: 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 | 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 | 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0

You!

\*\*Gtrs. 2 & 3 (dist.)

Rhy. Fig. 1

*f*

TAB: 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 | 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 | 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0

\*\*Composite arrangement

G5 F5 E5 D5

E5 F5 G5

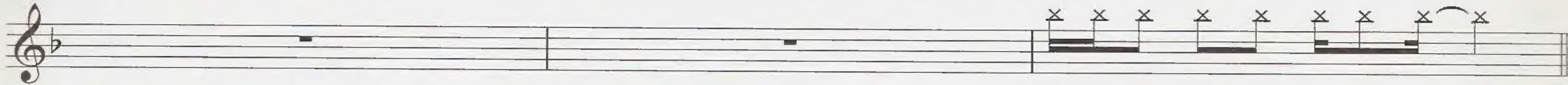
End Rhy. Fig. 1

TAB: 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 | 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 | 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0



Gtrs. 2 & 3: w/ Rhy. Fig. 1  
D5

G5 F5 E5 N.C.



Shouted: Why do they al - ways send the poor? \_

Verse  
Faster ♩ = 203

D5

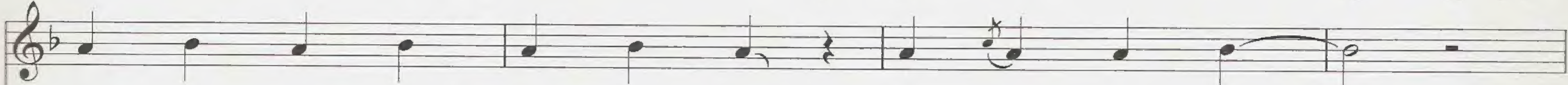
F5

D5

G5

F5

E5



1. Bar - bar - is - ms by Bar - b'ras with point - ed heels. \_

Rhy. Fig. 2

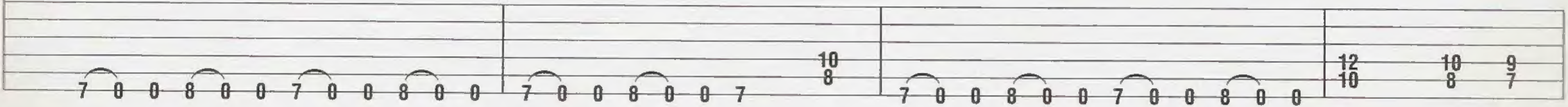
Gtrs. 2 & 3

End Rhy. Fig. 2



P.M.

P.M.



Gtrs. 2 & 3: w/ Rhy. Fig. 2  
D5

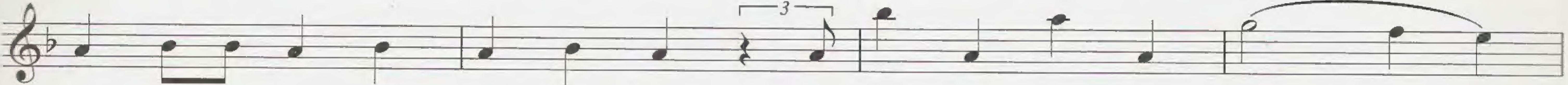
F5

D5

G5

F5

E5



Vic - to - ri - ous vic - to - ries kneel for brand new spank - in' deals. \_

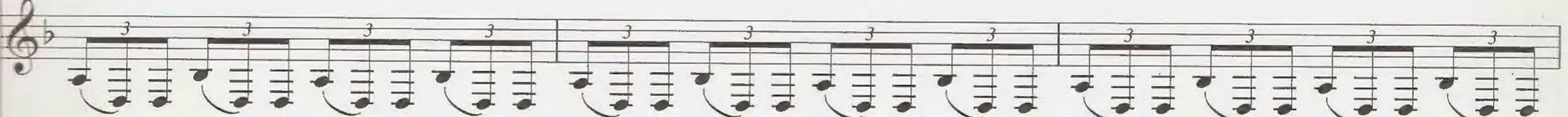
D5



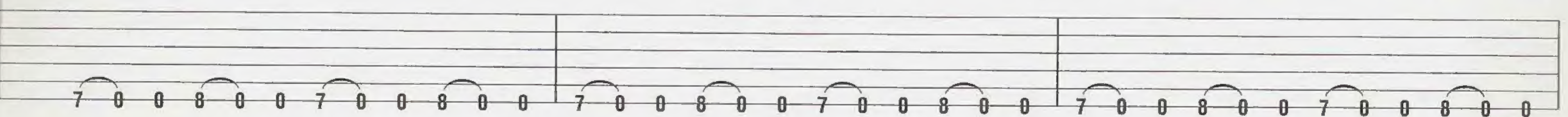
March - ing for - ward hyp - o - crit - ic and hyp - not - ic

Rhy. Fig. 3

Gtrs. 2 & 3

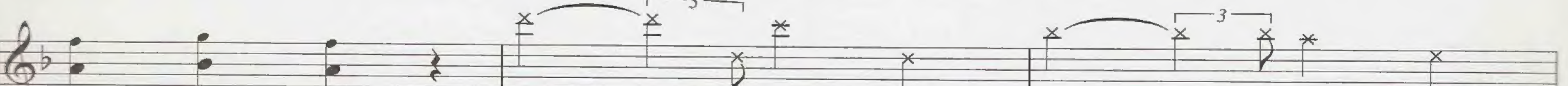


P.M.



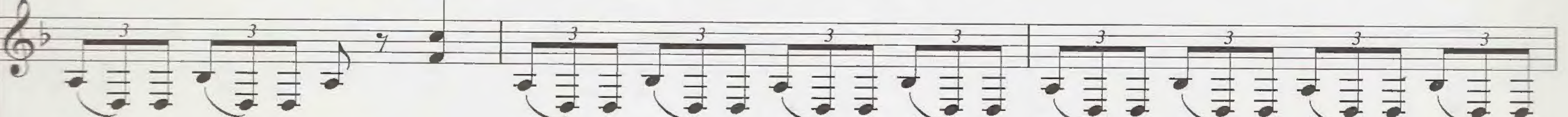
F5

D5



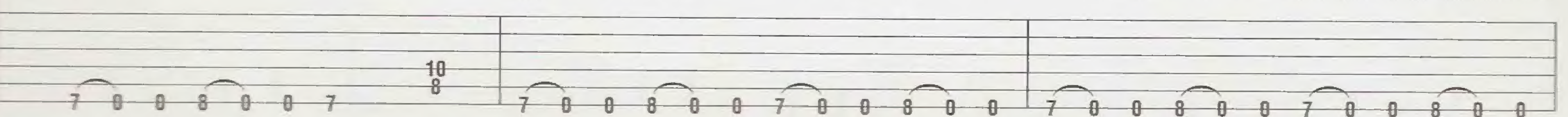
com - put - ers. You de-pend on our pro - tec - tion,

End Rhy. Fig. 3



P.M.

P.M.





G5 F5 E5

yet you feed us lies from the

P.M. ----- P.M. -----

7 0 0 8 0 0 7 0 0 8 0 0 5 3 2

**Interlude**  
**Half-time feel**

F5 E5 D5

E5 F5 G5 F5 E5 D5 E5 D5 C5

ta - ble - cloth.

Rhy. Fig. 4

P.M. ----- P.M. ----- P.M. -----

3 2 0 0 0 2 3 5 3 2 0 2 0 5 5 0 3 0 3 2 0

F5 E5 D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

La, la, la, la, la, la, la, la, la, oo. \_\_\_\_\_

End Rhy. Fig. 4

P.M. ----- P.M. ----- slight P.H.

3 2 0 0 0 5 7 8 7 5 3 5 3 2 3 1 1 1

**Chorus**

D5

C5

Ev - 'ry - bod - y's go - in' to the par - ty, have a real good

Rhy. Fig. 5

P.M. -----

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5



D5 G5 A5 B $\flat$ 5 A5 G5 F5 G5 F5 E5

time. \_\_\_\_\_

Gtr. 2 End Rhy. Fig. 5

P.M. \_\_\_\_\_

slight P.H.

1 1 1

3 (3) (3) (3)

Gtr. 3 End Rhy. Fill 1

P.M. \_\_\_\_\_

Rhy. Fill 1

8va \_\_\_\_\_

P.H.

1 1 1

3 (3) (3) (3)

Pitch: G A G A G A G

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st 4 meas.)

D5 C5

Danc - in' in the des - ert, blow - in' up the sun -

D5 G5 A5 B $\flat$ 5 A5 G5 F5 G5 F5 E5

shine. \_\_\_\_\_

Rhy. Fig. 6 End Rhy. Fig. 6

Gtrs. 2 & 3

P.M. \_\_\_\_\_

slight P.H.

1

3 (3)

**Verse**

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5 F5

2, 3. Kneel - ing ros - es dis - ap - pear - ing in - to Mo - ses - 's dry mouth.



D5

G5 F5 E5

Break - ing in - to Fort Knox steal - ing our in - ten - tions. \_\_\_\_\_

Gtrs. 2 & 3

P.M.

7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0

12 10 8 7

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)

D5 F5 D5 G5 F5 E5

Hang - ers sit - ting dripped in oil, cry - ing free - dom. \_\_\_\_\_

D5 F5 D5 G5 F5 E5

Hand - ed to ob - so - le - tion, still you feed us lies from the

# Interlude

## Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 4

F5 E5 D5

E5 F5 G5 F5 E5 D5 E5 D5 C5

ta - ble - cloth.

F5 E5 D5 G5 A5 Bb5 A5 G5 F5 G5 F5 E5

La, la, la, la, la, la, la, la, la, oo. \_\_\_\_\_



# Chorus

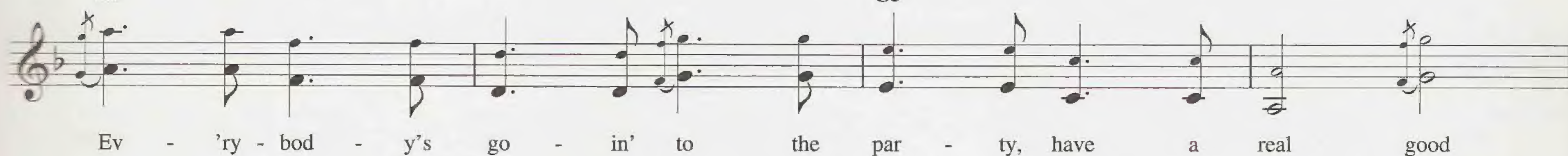
Gtr. 2: w/ Rhy. Fig. 5 (3 1/2 times)

1st time, Gtr. 3: w/ Rhy. Fig. 5 (3 1/2 times)

2nd time, Gtr. 3: w/ Rhy. Fig. 5 (2 3/4 times)

D5

C5



D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5



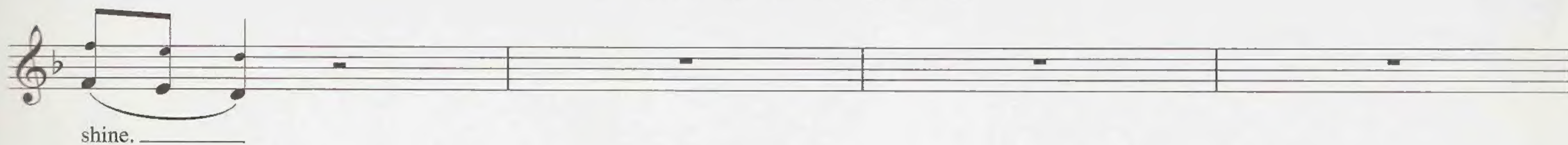
D5

C5



D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5



D5

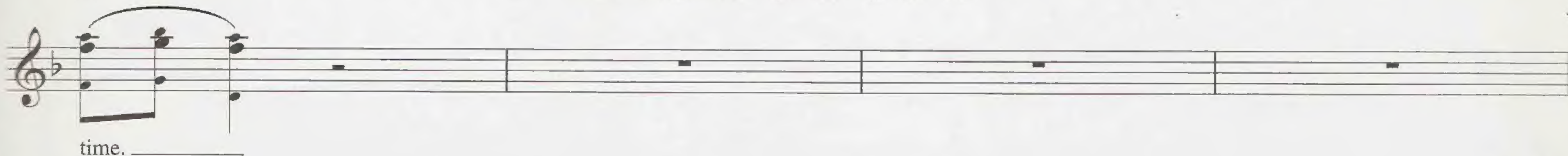
C5



D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

2nd time, Gtr. 3: w/ Rhy. Fill 1



To Coda

2nd time, Gtr. 3: w/ Rhy. Fig. 5 (1st 4 meas.)

D5

C5

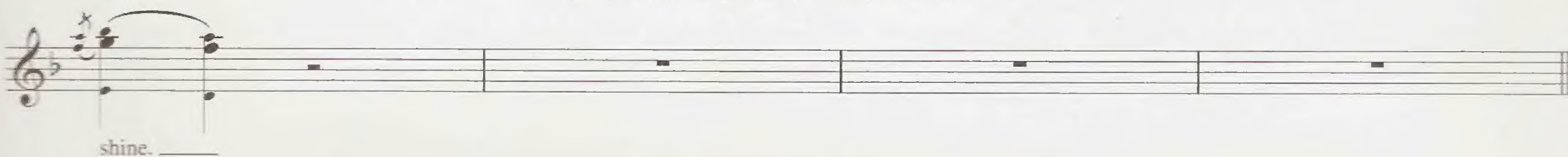


End half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 6

D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5





# Bridge

♩ = 160

Double-time feel

G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5

Shouted:

Blast

off,

it's

par - ty

time

and

Gtrs. 2 & 3

Rhy. Fig. 7

End Rhy. Fig. 7

Gtrs. 2 & 3: w/ Rhy. Fig. 7 (2 1/2 times)

G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5

we

don't

live

in a

fas

cist

na

-

tion.

G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5

Blast

off,

it's

par - ty

time.

And where

the

fuck

are

you?

(You.

Where

Where

the fuck

the fuck

are you?

are you?

Gtr. 2

Rhy. Fig. 8

End Rhy. Fig. 8



Gtrs. 2 & 3: w/ Rhy. Fig. 8 (3 times)

D5

Bb5

A5

D5

Bb5

Where the fuck are you? \_\_\_\_\_  
Where the fuck are you? \_\_\_\_\_

A5

D5

Bb5

A5

Why do they al - ways send the poor?\_      Why don't pres - i - dents fight the war?\_      Why do they al - ways send the poor?\_

\*D.S. al Coda

N.C.

Why do they al - ways send the poor?\_      Why do they al - ways send the poor?\_      Shouted: Why do they al - ways send the poor?\_

Gtrs. 2 & 3

Why do they al - ways send the poor?\_      Why do they al - ways send the poor?\_

\* = 203 at D.S.

# ⦿ Coda

♩ = 160

Double-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 8 (3 1/2 times)

D5

Bb5

A5

D5

Bb5

A5

Where the fuck are you? \_\_\_\_\_      Where the fuck are you? \_\_\_\_\_

D5

Bb5

A5

D5

Bb5

Why don't pres - i - dents fight the war?\_      Why do they al - ways send the poor?\_      Why don't pres - i - dents fight the war?\_



A5

Why do they al - ways send the poor? \_      Why do they al - ways send the poor? \_

Riff A  
Gtrs. 2 & 3

End Riff A

N.C.

Why do they al - ways send the poor? \_

End double-time feel

\*Trem. pick in sixteenth note pattern, while sliding down.

Outro  
Gtrs. 2 & 3: w/ Riff A (3 times)

A5

Why do they al - ways send the poor?      Why do they al - ways send the poor?      They al - ways send the poor.

Gtrs. 2 & 3



**Words and Music by Daron Malakian and Serj Tankian**

**Intro**  
**Moderately** ♩ = 142

D5

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5

End Rhy. Fig. 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8 7 5 8 7 5 8 7 5 8 7 5



Verse  
D5

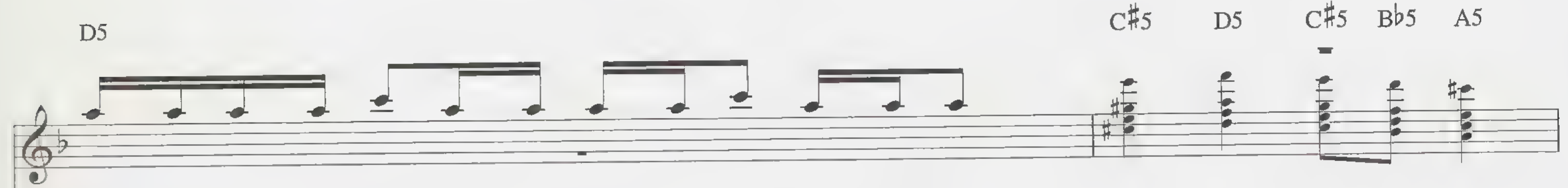


1. Poi - son - ing a drink, bleed - ing in a sink, chok - ing with a link, kill - ing with a stink, just your moth - er's... (Ho.)  
2. Kill - ing with a stink, bleed - ing in a sink, poi - son - ing a drink, get - ting on the brink, just your moth - er's... (Ho.)

Rhy. Fig. 2



D5



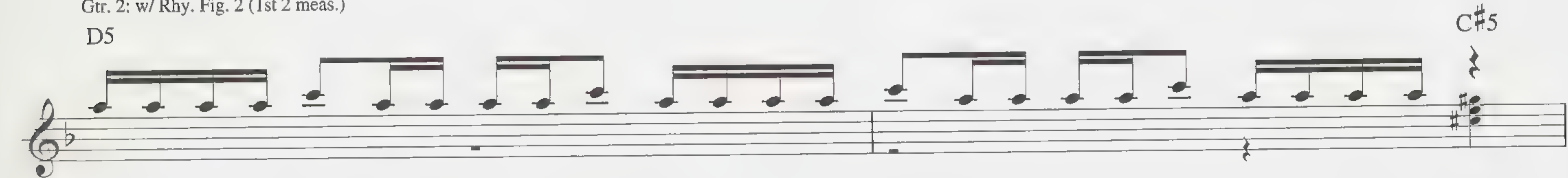
- Bleed - ing in a sink, poi - son - ing a drink, burn - ing up. (My sweet Clem - en - tine.)  
Bleed - ing in a sink, tram - pl - ing a shrink, burn - ing up.

End Rhy. Fig. 2



Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)

D5



- Tram - pl - ing a shrink, bleed - ing in a sink, hal - le - lu - jah wink, get - ting on the brink, just your moth - er's... (Ho.)  
Poi - son - ing a drink, bleed - ing in a sink, chok - ing with a link, kill - ing with a stink, just your moth - er's... (Ho.)

D5



- Hal - le - lu - jah wink, mur - der - ing a shrink, burn - ing up on my sweet re -  
Poi - son - ing a drink, bleed - ing in a sink, burn - ing up. My sweet re -

Gtr. 2





Chorus

D5

A5

venge will be yours for the tak - ing. It's in the mak - ing, ba - by, —

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7

Bb5

A5

Ab5

F5

oh. My sweet re -

Rhy. Fig. 4

End Rhy. Fig. 4

P.M. P.M. P.M. P.M.

8 8 8 8 8 8 8 8 8 8 7 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3

Gtr. 2: w/ Rhy. Fig. 3

D5

A5

venge will be yours for the tak - ing. It's in the mak - ing, ba - by, —

Bb5

A5

Ab5

oh.

1.

Gtr. 2

Rhy. Fig. 5

P.M. P.M. P.M.

8 8 8 8 8 8 8 8 8 8 7 6 6 6 6 6 6 6



F5

2.

Ab5

F5

End Rhy. Fig. 5

P.M. ————

P.M. ————

P.M. ————

3 3 3 3 3 17

6 6 6 6 6 6 6 6 3 3 3 3 3 17

### Interlude

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5

Bb5

D5

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5

D5

Bb5

D5

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5

I saw her

### Bridge

Dm

Gtr. 2 tacet

A5/D

laugh, ——— then she said, "Go a -

(Laugh, go a -

Rhy. Fig. 6

Gtr. 3 (slight dist.)

mf

6 7 8 9 10

Gtr. 2

pp



B $\flat$ /D Dm E/D

way." way.) I saw her

Gtr. 3

End Rhy. Fig. 6

**Half-time feel**  
Gtr. 3: w/ Rhy. Fig. 6  
Dm A5/D

laugh, \_\_\_\_\_ then she said, then she said, \_\_\_\_\_ "Go a -

B $\flat$ /D Dm E/D

way, \_\_\_\_\_ a - way." \_\_\_\_\_

Gtr. 2

*f*

17

D5 F $\sharp$ 5 F5

**Riff A**  
Gtr. 4 (dist.)

*f*

3 3 3 3 2 2 2 2 3 3 3 3 0 0 0 0 4 4 4 4 0 0 0 0 2 2 2 2 3 3 3 3 6 6 6 6 5 5 5 5 6 6 6 6

Gtr. 2

Rhy. Fig. 7



Chord progression: Gb5 F5 Eb5 Gb5

Tablature for guitar 1:

3 3 3 3 2 2 2 2 3 3 3 3 5 5 5 5	1 1 1 1 4 4 4 4 3 3 3 3 4 4 4 4	1 1 1 1 0 1 1 1 1 3 3 3 3
---------------------------------	---------------------------------	---------------------------

Tablature for guitar 2:

(3) 4 3 1 4
-------------

Chord: D5

Tablature for guitar 3:

0 3 3 3 3 2 3 3 3 3	0 4 4 4 4 0 2 2 2 2
---------------------	---------------------

End Riff A

End Rhy. Fig. 7

Gtr. 2: w/ Rhy. Fig. 7  
Gtr. 4: w/ Riff A

Chord progression: D5 F#5 F5 Gb5 F5

(Oh.)

Chord progression: Eb5 Gb5 D5

End half-time feel

My sweet re -



# Chorus

Gtr. 2: w/ Rhy. Fig. 3

D5

A5



venge will be yours for the tak - ing. It's in the mak - ing, ba - by, —

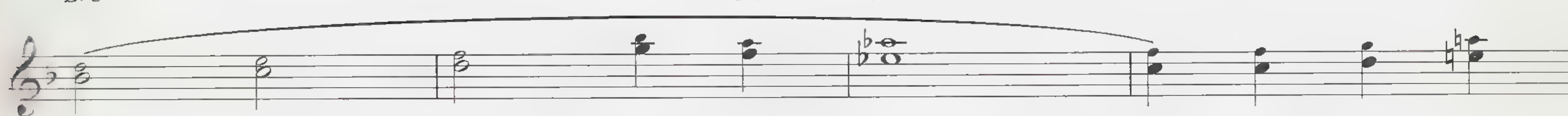
Gtr. 2: w/ Rhy. Fig. 4

Bb5

A5

Ab5

F5



oh. ————— My sweet re -

Gtr. 2: w/ Rhy. Fig. 3

D5

A5



venge — will be yours. It's in the mak - ing, it's in the tak - ing,  
(Tak - ing, mak - ing,

Gtr. 2: w/ Rhy. Fig. 5

Bb5

A5

Ab5

F5

Gtr. 2: w/ Rhy. Fig. 2

D5



mak - ing, tak - ing, ah. —————  
mak - ing, tak - ing.)

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)

C#5 D5

C#5 D5 C#5 Bb5 A5 D5

Bb5

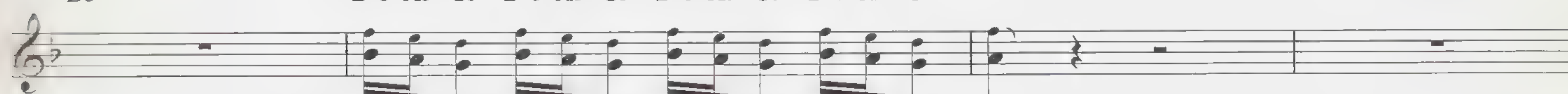


(Ho. My sweet Cle - men- tine. Ho.)

D5

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 D5

Bb5



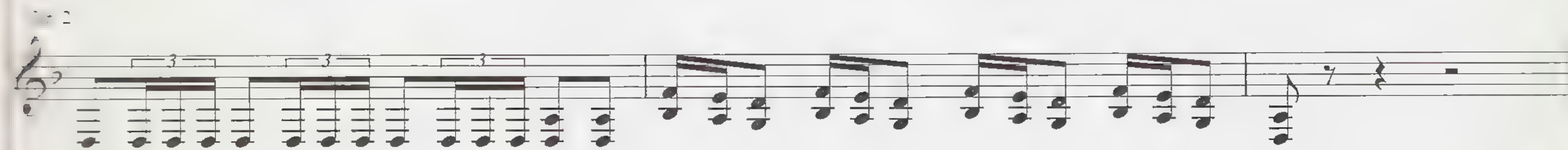
Should-a been, could-a been, would-a been, would-a been you.

D5

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 D5 N.C.



Should-a been, could-a been, would-a been, would-a been you.



0 0 0 0 0 0 0 0 0 0 0 0 8 7 5 8 7 5 8 7 5 8 7 5 0



**Words and Music by Daron Malakian and Serj Tankian**

## Intro

**Fast Rock** ♩ = 230

Gtrs. 1 & 2  
(dist.)

**Rhy. Fig. 1**

End Rhy. Fig. 1

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5   E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5   E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5   E♭5 D5 C5 D5 C5 B♭5 C5 D5

\*Steady gliss.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5   E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5   E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5   E♭5 D5 C5 D5 C5 B♭5 C5 D5

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef melody with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with many beamed eighth notes. The middle staff is a bass clef accompaniment, also in B-flat major and 2/4 time. It features a steady eighth-note bass line and chords. The bottom staff is a guitar tablature, with numbers 0-13 indicating fret positions for the left hand. The song is in common time (C.M.).

**Staff 1: Treble Clef Melody**

Key: B-flat major (one flat)  
Time: 2/4

**Staff 2: Bass Clef Accompaniment**

Key: B-flat major (one flat)  
Time: 2/4

**Staff 3: Guitar Tablature**

Time: C.M. (Common Time)

The tablature is written for a six-string guitar. The first four measures correspond to the first staff, and the last two measures correspond to the second staff. The numbers 0-13 indicate the fret position for the left hand. The right hand is indicated by a dashed line.



# Verse

D5

N.C.

F5 E5 F5 E5

D5 C#5 D5

Bb5 A5 Bb5



1. My cock is much big - ger than yours. \_\_\_\_\_

*Spoken:* (My cock can walk right through the



P.M. -----|

P.M. -----|



D5

N.C.

F5 E5 F5 E5

D5 C#5 D5

Bb5 A5 Bb5 D5



door.

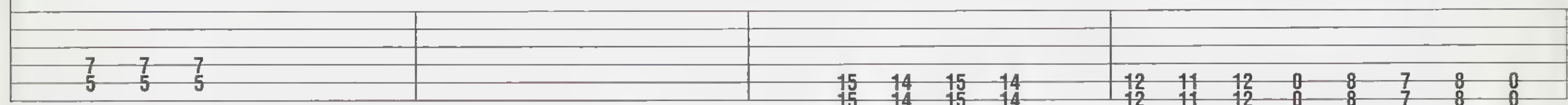
With a feel - in' so pure. \_\_\_\_\_

It's got you scream - in' back for...)



Rhy. Fig. 2

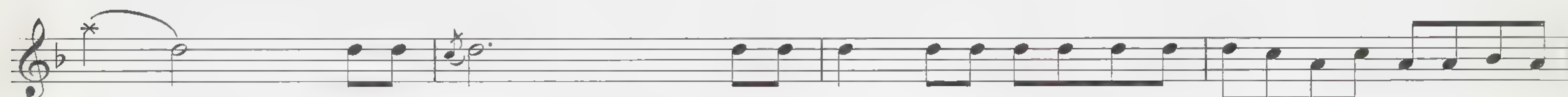
End Rhy. Fig. 2



## Chorus

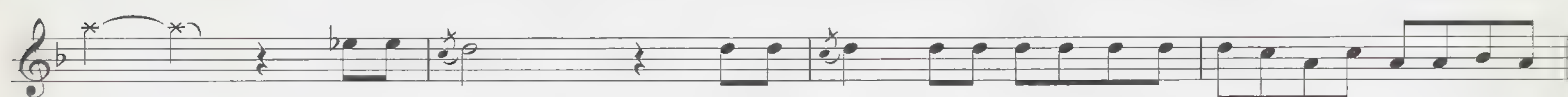
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 C5 D5 C5 Bb5 C5 D5



Cool, \_\_\_\_\_ in de - nial, we're the cruel reg - u - la - tors smok-ing ci - gar - o, ci - gar - o, ci - gar.

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 C5 D5 C5 Bb5 C5 D5



Cool, \_\_\_\_\_ in de - nial, we're the cruel reg - u - la - tors smok-ing ci - gar - o, ci - gar - o, ci - gar.

## Verse

D5

N.C.

F5 E5 F5 E5

D5 C#5 D5

Bb5 A5 Bb5 A5

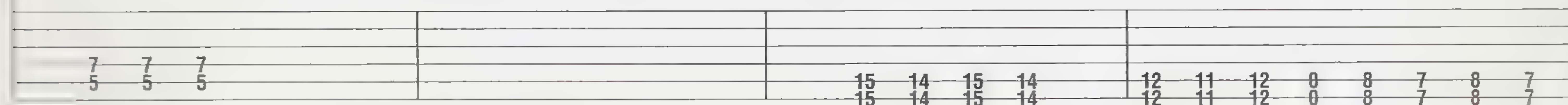


2. My shit stinks much bet - ter than yours. \_\_\_\_\_

*Spoken:* (My shit stinks right down to the



Gtrs. 1 & 2





D5 N.C.

F5 E5 F5 E5

D5 C#5 D5

B $\flat$ 5 A5 B $\flat$ 5 D5

**♫ Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5    E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5    E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5    E♭5 D5 E♭5 D5 C5 D5 C5 B♭5 C5 D5

*To Coda 1*  $\oplus$

*To Coda 2* 

E $\flat$ 5 D5 E $\flat$ 5 D5 E $\flat$ 5 D5 E $\flat$ 5 D5    E $\flat$ 5 D5 E $\flat$ 5 D5 E $\flat$ 5 D5 E $\flat$ 5 D5    E $\flat$ 5 D5 E $\flat$ 5 D5 E $\flat$ 5 D5    E $\flat$ 5 D5    E $\flat$ 5 D5 C5 D5 C5 B $\flat$ 5 C5 D5

Cool, in de - nial, we're the cruel reg - u - la - tors smok - ing ci - gar - o, ci - gar - o, ci - gar.

## Half-time feel

N.C.

E $\flat$ 5 D5 C5 D5 C5 B $\flat$ 5 C5 D5

Cool, \_\_\_\_\_ in de - nial, we're the cruel reg - u - la - tors smok - ing ci - gar - o, ci - gar - o, ci - gar.

Gr. 1

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the staff. The score includes a repeat sign at the beginning and end. The tempo is marked "P.M." (Poco Moderato).

Gtr. 2

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign. The melody consists of eighth notes: G4 (quarter rest), A4, Bb4, A4, G4, F4, E4, D4. This is followed by a second measure with G4, A4, Bb4, A4, G4, F4, E4, D4. The third measure has G4, A4, Bb4, A4, G4, F4, E4, D4. The fourth measure has G4, A4, Bb4, A4, G4, F4, E4, D4. The fifth measure has G4, A4, Bb4, A4, G4, F4, E4, D4. The sixth measure has G4, A4, Bb4, A4, G4, F4, E4, D4. The seventh measure has G4, A4, Bb4, A4, G4, F4, E4, D4. The eighth measure has G4, A4, Bb4, A4, G4, F4, E4, D4. The staff ends with a double bar line and repeat dots.

Dm

N.C.

Can't you see that I love my cock?

(Da, da, da, da, da, da, da, da, da, da, da, da, da, da, da, da.)

Gen. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. The accompaniment is written on a single staff below the melody, with lyrics 'P.M. ---' and 'P.M. ---' aligned under the notes. The second system continues the melody and accompaniment, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. The accompaniment in the second system is written on a single staff below the melody, with lyrics 'P.M. ---' and 'P.M. ---' aligned under the notes.



D5

N.C.

Can't you see that you love my cock?

(Da, da, da, da, da, da, da, da, da, da, da, da, da, da, da, da.)

P.M. ---|

6 5 6 5 7 6 7 6 8 7 8 0 5 3 5 3

End half-time feel  
(last time)

Dm

N.C.

Can't you see that we love my cock?

(Da, da, da, da, da, da, da, da, da, da, da, da, da, da, da, da.)

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

6 5 6 5 7 6 7 0 8 7 8 0 5 3 5 0

### Bridge

F5 E5 F5 E5 G5 F5 G5 E5 D5 E5 D5 F5 E5 F5 D5 C5 D5 C5 E5 D5 E5 D5 C#(b5)

We're the reg - u - la - tors that de - reg - u - late.

Rhy. Fig. 3

End Rhy. Fig. 3

let ring ---|

15 14 15 14 17 15 17 14 14 12 14 12 15 14 15 12 12 10 12 10 14 12 14 12 11 8

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

F5 E5 F5 E5 G5 F5 G5 E5 D5 E5 D5 F5 E5 F5 D5 C5 D5 C5 E5 D5 E5 D5 C#(b5)

We're the an - i - mat - ors that de - an - i - mate.



F5 E5 F5 E5 G5 F5 G5 E5 D5 E5 D5 F5 E5 F5 D5 C5 D5 C5 E5 D5 E5 D5 C#(b5)



We're the prop - a - ga - tors of all gen - o - cide.

*D.S. al Coda 1*

F5 E5 F5 E5 G5 F5 G5 E5      D5 E5 D5 F5 E5 F5 D5      C5 D5 C5 E5 D5 E5 D5 C#(b5)

Burn - ing through the world's re - sourc - es, then we turn and hide. \_\_\_\_\_ We're

## ⊕ Coda 1

Gtrs. 1 & 2; w/ Rhy. Fig. 3 (2 times)

F5 E5 F5 E5 G5 F5 G5 E5      D5 E5 D5 F5 E5 F5 D5      C5 D5 C5 E5 D5 E5      D5 C#(b5)



We're            the            reg - u - la - tors      that      de - reg - u - late.

*D.S. al Coda 2*

F5 E5 F5 E5 G5 F5 G5 E5      D5 E5 D5 F5 E5 F5 D5      C5 D5 C5 E5 D5 E5 D5      C#(b5)

We're      the      an - i - ma - tors      that      de - an - i - mate.      We're

## ⊕ Coda 2

## Verse

3. My cock is much bigger than yours. ——— Spoken: (My cock can walk right through the

N.C.

door. With a feel - ing so pure, it's got you scream - ing back for more!) -



# Radio/Video

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately ♩ = 140

\*Gm

F/A

B $\flat$

F/A

Gm

Riff A

End Riff A

Gtr. 1 (clean)

mp P.M. -| let ring -----| P.M.

T	11	13	15	15	15	16	15	13	13	13	15	13	11	11	11
A															
B	10	12	12	12	12	13	13	13	12	12	12	10	10	10	10

\*Chord symbols reflect implied harmony.

F/A B $\flat$  A D7

La, li, li, li, li,

let ring -----|

11	13	15	15	15	16	15	14	14	14	12	10	13	12
10	10	12	12	13	13	13	12	12	13	12	10	13	12

Gtr. 1: w/ Riff A

Gm F/A B $\flat$  F/A Gm

li.

F/A B $\flat$  A D7

P.M. -| let ring -----| rit.

11	13	15	15	15	16	15	14	14	14	12	10	13	12
10	10	10	12	12	13	13	12	12	13	12	10	13	12



**Chorus**  
**A tempo**

Gtr. 1 tacet

G5 A5 Bb5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the ra - di - o. \_\_\_\_\_

Rhy. Fig. 1

End Rhy. Fig. 1

\*Gtr. 2 (dist.)

*f*

5 5 7 7 8 8 8 8 10 8 7 7 7 7 7 7 7 7

\*Doubled throughout

G5 A5 Bb5 Eb5 D5 C#5

Hey, man! Look at me rock - in' out! I'm on the vid - e - o. \_\_\_\_\_

5 5 7 7 8 8 8 8 13 12 11 11 11 11 11 11 11 11

Gtr. 2: w/ Rhy. Fig. 1  
2nd time, Gtrs. 4-7 tacet

G5 A5 Bb5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the ra - di - o. \_\_\_\_\_

G5 A5 Bb5 Eb5 D5 C#5 Eb5 D5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the vid - e - o \_\_\_\_\_ with Dan - ny and Li - sa. \_\_\_\_\_

Gtr. 2

5 5 7 7 8 8 8 8 13 12 11 11 11 11 13 12 10 8 7



# Verse

Gtr. 2 tacet

Gm

F



1., 2. They take me a - way from \_\_\_\_\_ the strang - est plac - es. \_\_\_\_\_  
(Take me a-way from \_\_\_\_\_)

Gtr. 6 (clean)

8va



Gtr. 7 (clean)

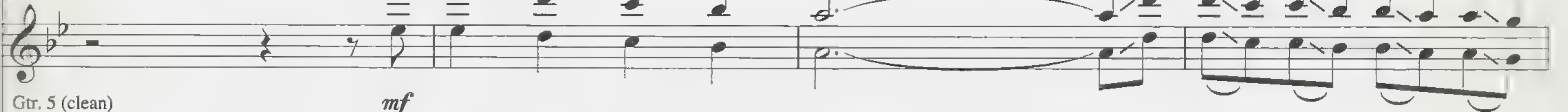
divisi

mf

18 18 18 18 18 18 18 18 18  
20 20 20 20 20 20 20 20 20

17 17 17 17 17 17 17 17  
18 18 18 18 18 18 18 18

Gtr. 4 (clean)



Gtr. 5 (clean)

divisi

mf

16 16 15 13 11 10  
13 13 12 10 8 7

(10)/15 15\13 13\11 11\10 10\8  
(7)/12 12\10 10\8 8\7 7\5

Rhy. Fig. 2

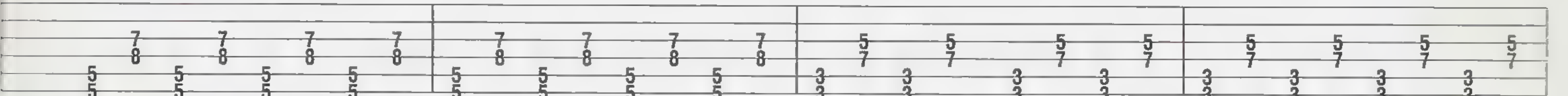
Gtr. 3 (clean)

End Rhy. Fig. 2



mf

slight P.M. throughout



Gtr. 3: w/ Rhy. Fig. 2 (3 times)

Gm

F



strang - est plac - es. \_\_\_\_\_ Sweet Dan - ny and Li - sa, \_\_\_\_\_ they take me a - way from...  
Sweet Dan - ny and Li - sa. \_\_\_\_\_

8va

Gtr. 6



Gtr. 7

17 18

18 18 18 18 18 18 18 18 18  
20 20 20 20 20 20 20 20 20

17 17 17 17 17 17 17 17  
18 18 18 18 18 18 18 18

Gtr. 4



Gtr. 5

8 16 16\15 15\13 13\11 11\10 10  
5 13 13\12 12\10 10\8 8\7 7

(10)/15 15\13 13\11 11\10 10  
(7)/12 12\10 10\8 8\7 7



Gm

F



Ah.

Ah, \_\_\_\_\_ they take me a - way from \_\_\_\_\_ the strang - est plac - es. \_\_\_\_\_

8va



18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17
20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18



15	15	16	15	15/17	15	16	15	13	14	16	15	15/17	15	16	15
12	15	13	12	12/14	12	13	12	10	14	13	12	12/14	12	13	12
13								12							

1.

Gm

F



Sweet Dan - ny and Li - sa, \_\_\_\_\_ they take me a - way from...)

8va



18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	17	18	18	18	18
20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	18	20	20	20	20

Riff B

End Riff B



Riff B1

End Riff B1

15	15	16	15	15/17	15	16	15	13	14	16	15	15/17	15	16	15
12	15	13	12	12/14	12	13	12	10	14	13	12	12/14	12	13	12
13								12							



Gm  
decresc.

F

Gtr. 3 tacet



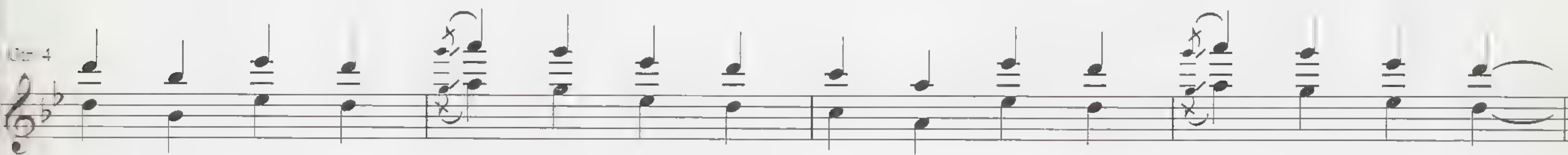
Sweet Dan - ny and Li - sa, they Ah. take me a - way from...)

8va



Gtr. 7 *p*

18 18 18 17 18 18 18 17 18 18 18 17 18 18 18 17 18 18 18 17 18 18 18 17 18 18 18 17 18 18 18 17



Gtr. 5 *p*

15 15 16 15 15/17 15 16 15 13 14 16 15 15/17 15 16 15  
12 13 13 12 12/14 12 13 12 10 12 13 12 12/14 12 13 12

*pp*

P.M.

7 7 7 7 7 7 7 7 5 5 5 5 5 5



Chorus

Gm

F/A

Bb

Gtrs. 1, 4-7 tacet

C5 Bb5 A5

Hey man, look at me rock-in' now. I'm on the ra-di-o.  
 (Ah. Ra-di-o!

Gtr. 6 *8va*

Gtr. 7

18  
20

Gtr. 4

Gtr. 5

(15)  
(12)

Gtr. 1 *mp* P.M. - -

Gtr. 2 *f*

11 13 15  
10 12 12 12 13 10 8 7 7 7 7 7 7 7 7



Gm F/A B $\flat$  Gtr. 1 tacet Eb5 D5 C#5 Eb5 D5 C5 B $\flat$ 5 A5

Hey man, look at me rock-in' now. I'm on the vid-e-o \_\_\_\_\_ with Dan-ny and Li-sa. \_\_\_\_\_

Ah.) \_\_\_\_\_

*rit.*

Gtr. 1

P.M. - - -

*rit.*

11 13 15

10 12 12 12 13

Gtr. 2

*rit.*

13 12 11 11 11 11 13 12 10 8 7

# Verse

Slower ♩ = 99

Gtr. 2 tacet

Gm

3. They take me a-way from \_\_\_\_\_ the strang-est plac-es, \_\_\_\_\_

## Riff C

End Riff C

Gtr. 6

8va - - - - -

Gtr. 7 Riff C1

End Riff C1

18 18 18 18 17 17 17 17

20 20 20 20 18 18 18 18

Gtr. 3 Rhy. Fig. 3

End Rhy. Fig. 3

7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5

8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3



Gm

F

— sweet Dan - ny and Li - sa. —

Gtr. 8 (slight dist.)

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure is a whole note G4. The second measure is a whole note A4. The third measure is a whole note B4. The fourth measure is a whole note C5. The fifth measure is a whole note D5. The sixth measure is a whole note E5. The seventh measure is a whole note F#5. The eighth measure is a whole note G5. The ninth measure is a whole note A5. The tenth measure is a whole note B5. The eleventh measure is a whole note C6. The twelfth measure is a whole note D6. The thirteenth measure is a whole note E6. The fourteenth measure is a whole note F#6. The fifteenth measure is a whole note G6. The sixteenth measure is a whole note A6. The score ends with a double bar line.

Gtrs. 6 & 7: w/ Riffs C & C1 (2 times)

Gm

F

Gm

F

*accel. poco a poco*

Gtr. 3: w/ Rhy. Fig. 2 (5 times)  
Gtrs. 6 & 7: w/ Riffs C & C1

Gm

F

The musical score is written for voice and piano. The vocal part consists of two staves, each with lyrics underneath. The piano accompaniment is shown at the bottom as a single staff with fingerings.

**Vocal Part:**

Staff 1:  
la, la, la, la,    la, la, la, la, la, la,    la, la, la, la.    La, la, la,    la, la, la, la, la, la, la, la, la, la, la, la, la, la,    La, la, la,  
la, la, la, la,    la, la, la, la,    la, la, la, la.    La, la, la,    la, la, la, la,    la, la, la, la,    la, la, la, la.    La, la, la,

Staff 2:  
la, la, la, la,    la, la, la, la, la, la,    la, la, la, la.    La, la, la,    la, la, la, la, la, la, la, la, la, la, la, la, la, la,    La, la, la,  
la, la, la, la,    la, la, la, la,    la, la, la, la.    La, la, la,    la, la, la, la,    la, la, la, la,    la, la, la, la.    La, la, la,

**Piano Accompaniment:**

Fingerings: 3 2 0 0 0 0 3 2 0 0 0 0 | 3 2 0 0 0 0 3 2 0 0 0 0 | 5 3 2 2 2 2 5 3 2 2 2 2 | 5 3 2 2 2 2 5 3 2 2 2 2



Gm

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. La, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. La, la, la,

3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0

F

la, la, la, la, la, la, la, la, la, la, la, no, no, no, no, no, no, no, no,  
la, la, la, la, la, la, la, la, la, la, la, no, no, no, no, no, no, no, no,

5 3 2 2 2 2 5 3 2 2 2 5 3 2 2 2 2 /12 12 12

Gtr. 4: w/ Riff B (3 times)  
Gtr. 5: w/ Riff B1 (2 times)  
Gm

F

no.)

Riff D End Riff D

Gtr. 6 8va

Gtr. 7 Riff D1 End Riff D1  
divisi

18 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17  
20 20 20 20 20 20 20 20 18 18 18 18 18 18 18 18

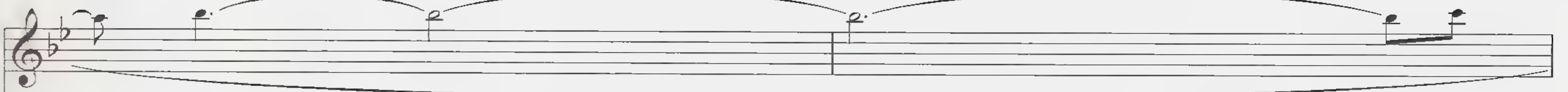
Gtr. 8

15 14 12 12 12 12 15 14 12 12 12 12 15 14 12 12 12 12 17 15 14 14 14 14 17 15 14 14 14 14 17 15 14 14 12 12

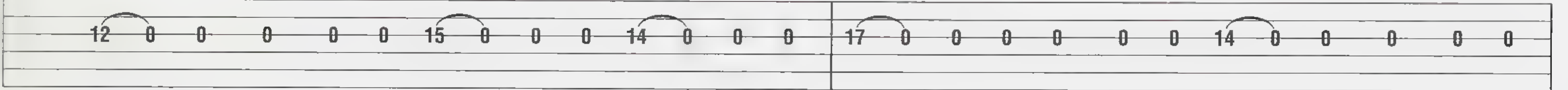


Gtrs. 6 & 7: w/ Riffs D & D1 (3 times)

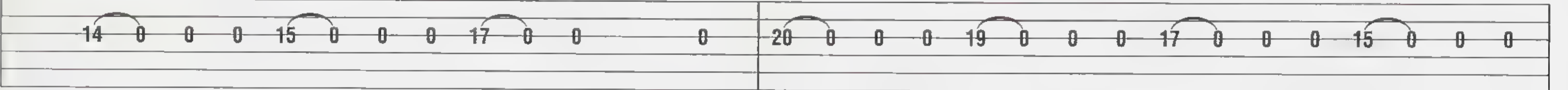
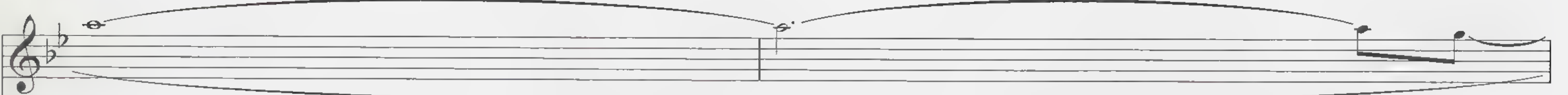
Gm



Gtr. 8



F

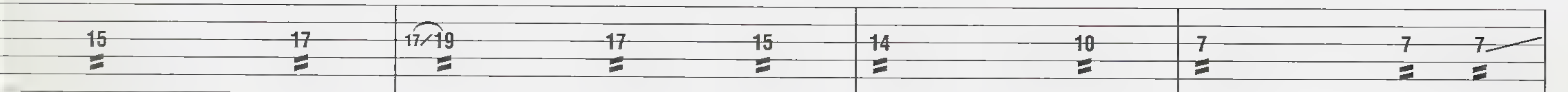
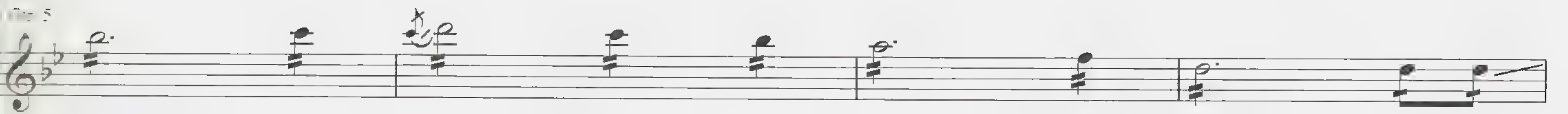
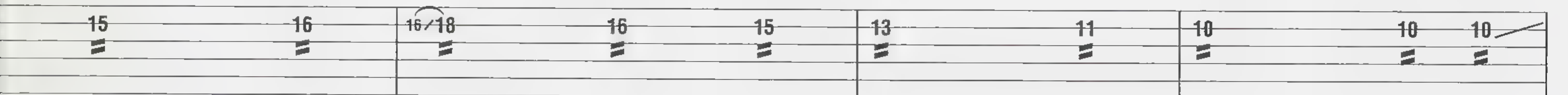
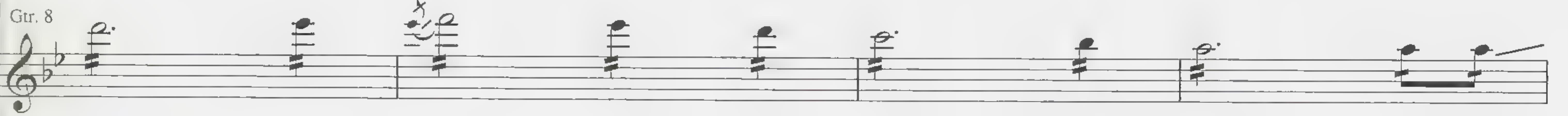


Gm

F



Ah.



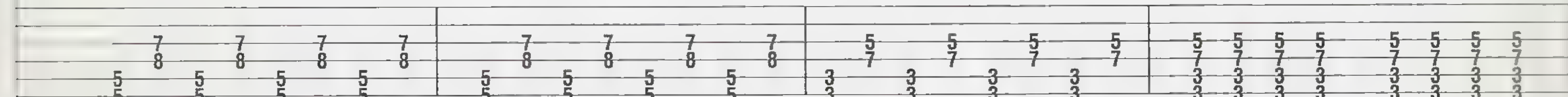
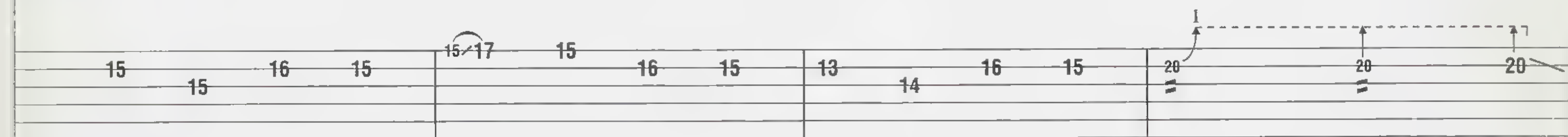
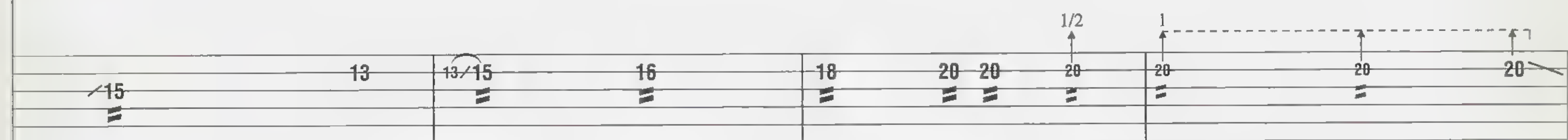
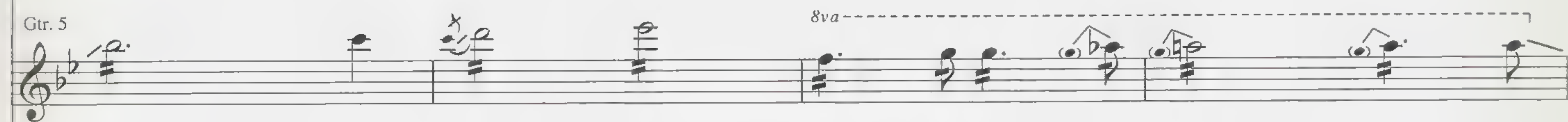
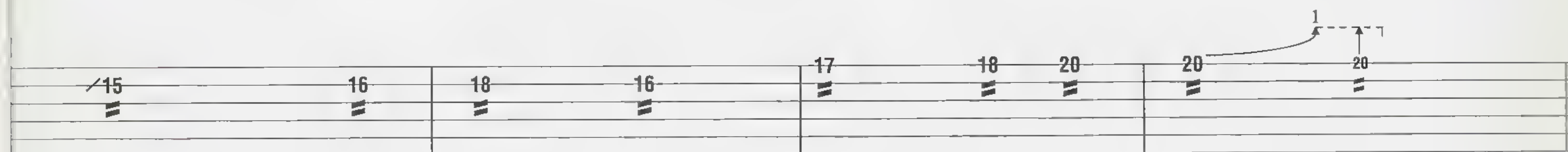
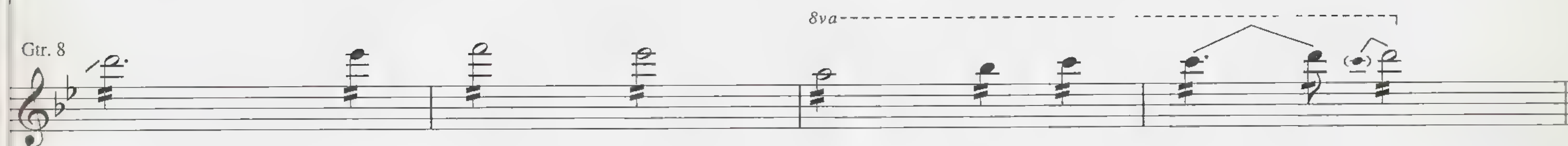


Gm

F



Ah.





# Chorus

A tempo

Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

Gtrs. 3, 4, 5 & 8 tacet

G5 A5 Bb5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the ra - di - o.

G5 A5 Bb5

Hey, man! Look at me rock - in' out! I'm on the

Gtr. 2

7 7 7 7 7 5 5 7 7 8 8 8 8

1. Eb5 D5 C#5 Eb5 D5 C#5 Eb5

vid - e - o. (Woo!) vid - e - o with

13 12 11 11 11 11 11 11 16 16 13 12 11 11 11 11 13

\*Trem pick in sixteenth-note pattern while sliding down str.

D5 C5 Bb5 A5 Free time G5

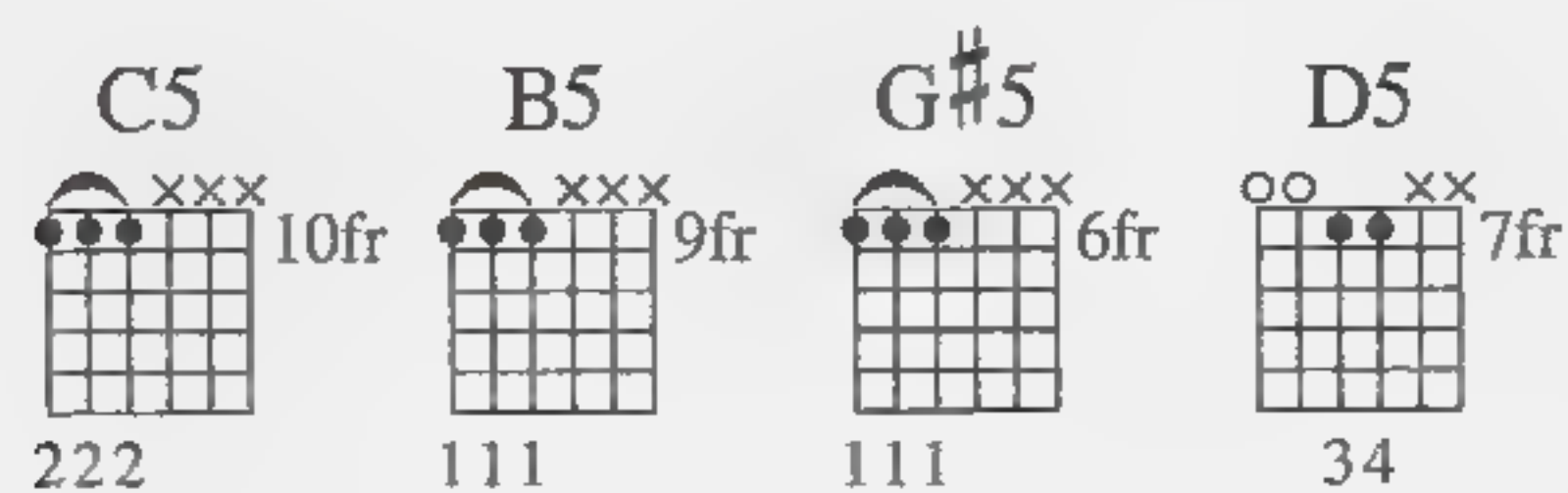
Dan - ny and Li - sa.

12 12 10 10 8 8 7 7 5 5 5 5



# This Cocaine Makes Me Feel Like I'm on This Song

Words and Music by Daron Malakian and Serj Tankian



Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

**Intro**  
Moderately  $\text{♩} = 112$

G#5 N.C. F#5 A5 G#5 N.C. F#5 G#5 A5 N.C. B5 A5 G#5 N.C. F#5 A5

\*Gtrs. 1 & 2 (dist.)

*f*

TAB

Gtr. 1: 6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 7

Gtr. 2: 6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 7

Bass: 6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 7

\*Composite arrangement

\*\*G#5 F#5 A5 G#5 F#5 G#5

Voc Fig. 1

Um, chick - a. Um, chick - a.

Rhy. Fig. 1

1/2 (8) 8 0 4 7 6 6 8 8 8 8 8 (8) 8 0 4 6

A5 B5 A5 G#5 F#5 A5

End Voc Fig. 1

Um, chick - a. Um, chick - a.

1/2 (9) 9 0 9 7 6 6 8 8 8 8 8 (8) 8 0 4 7



G#5

A5

F#5 G#5

## Double-time feel

C5

### Rhy. Fig. 2

(Gtr. 1, cont. in slashes)

C5

B5 C5 B5 C5 B5

C5      B5   C5   B5   C5   B5

C5      B5   C5   B5   C5   B5

B5 C5 B5 C5 D#

**Rhy. Fig. 3**

End Rhy. Fig. 3

Gtr. 1

Gtr. 2

### Riff A

### End Riff A

12  
12  
12

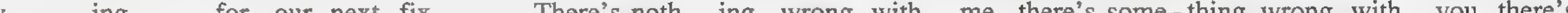
## Verse

G#5

(cont. in notation)



wrong with me. I hope your step - son does - n't eat the fish when we're



The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a treble clef, a key signature of three sharps, and a common time signature. The melody is written in a single line. The lower staff is in bass clef and contains a continuous bass line. The piece concludes with a double bar line and repeat dots. The title 'The Rose Tree' is written in a decorative font at the bottom center of the page.

wrong with me. I hope your step - son does - n't eat the fish when we're cry - ing for our next fix.

Musical score for "The Rose Tree" in G major (one sharp). The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The piece ends with a double bar line. Below the staff, there is a dashed line with the text "P.M." and a vertical line indicating the end of the piece.

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Kill - ers nev - er hurt feel - ings, kill - ers nev - er hurt feel - ings, kill - ers nev - er hurt feel - ings.



\*1st time only.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

*D.S. al Coda*

## Verse

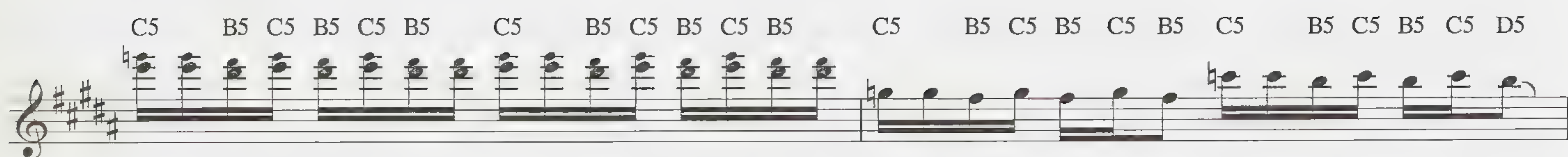
Gtrs. 1 & 2







Gtr. 1: w/ Riff A  
Gtr. 2: w/ Rhy. Fig. 3



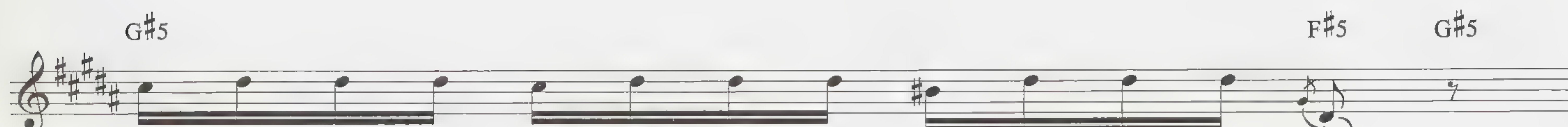
Gon - or - rhe - a gor-gon - zo - la, gon - or - rhe - a gor-gon - zo - la. Sin - gle files of clean feed - ings, sin - gle files of clean feed - ings.

### Outro-Verse

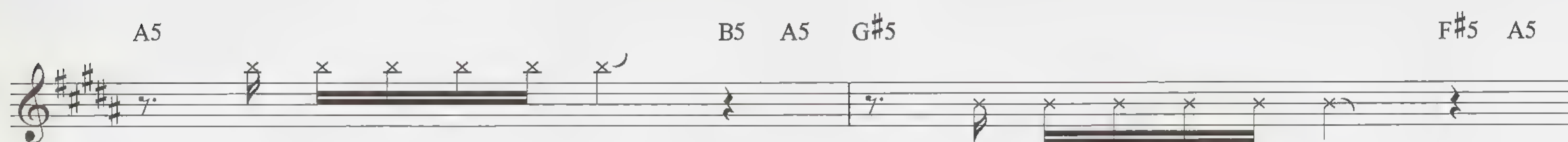
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 meas.)



There's noth - ing wrong with me, there's some - thing wrong with you, there's some - thing

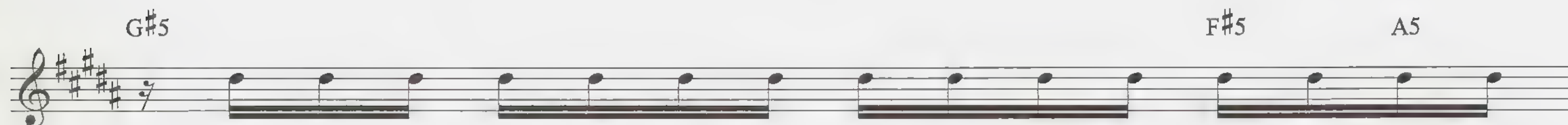


wrong with me. I hope your step - son does - n't eat the fish.

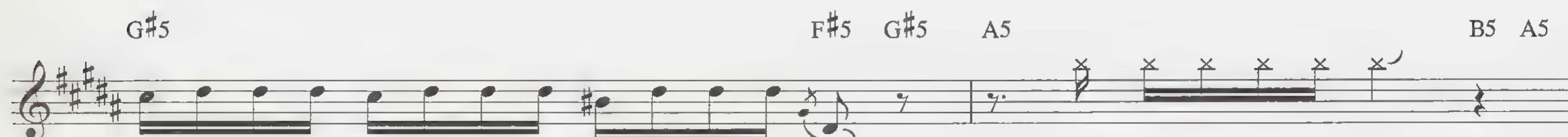


There's noth - ing wrong with me.

There's some - thing wrong with you.

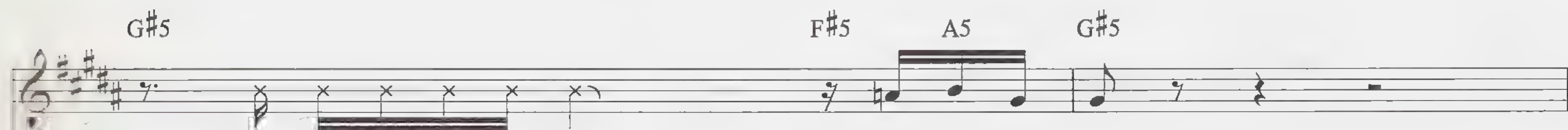


There's noth - ing wrong with me, there's some - thing wrong with you, there's some - thing



wrong with me. I hope your step - son does - n't eat the fish.

There's noth - ing wrong with me.



There's some - thing wrong with you.

Don't eat the fish.

Gtrs. 1 & 2





# Violent Pornography

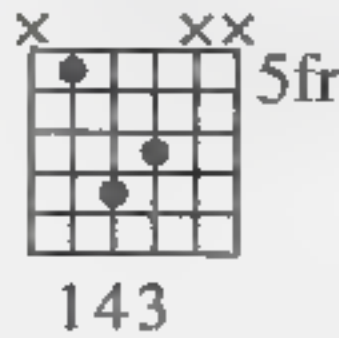
Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

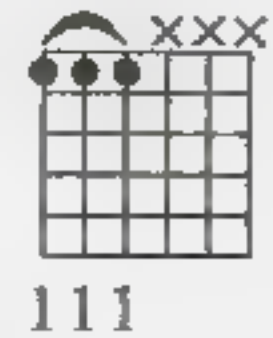
Moderately fast  $\text{♩} = 143$

B $\flat$ /D



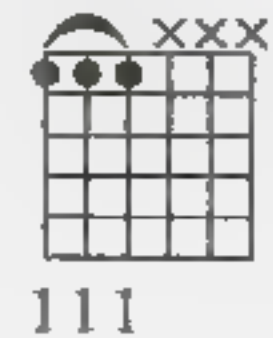
143

D5



111

B $\flat$ 5



111

Gtr. 1 (slight dist.)

Riff A

mf  
let ring throughout

TAB

\*Chord symbols reflect overall harmony.

\*\*Bass plays F#.

\*\*\*D/A

B $\flat$ 5

1.  
C5

2.  
C5

B $\flat$ /D

End Riff A

Gtr. 2 (dist.)

Gtr. 1 divisi

\*\*\*Bass plays A.

## Verse

Gtr. 1 tacet  
2nd time, Gtr. 3: w/ Rhy. Fill 1  
3rd time, Gtr. 3: w/ Rhy. Fill 2

E $\flat$ 5

N.C.

E $\flat$ 5

E5

N.C.

E5

1., 2., 3. Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y

1. fucks.  
2. fucks.  
3. sucks.

Gtr. 2

†Vocals doubled till chorus.

### Rhy. Fill 1

Gtr. 3

### Rhy. Fill 2

Gtr. 3

P.M. †



Eb5 N.C.

Eb5 D5 N.C.

D5

Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y { sucks. }  
 { sucks. }  
 { fucks. }

8 8 7 7  
 8 8 7 7  
 6 6 5 5

Eb5 N.C.

Eb5 E5 N.C.

E5

Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y { cries. }  
 { dies. }  
 { dies. }

8 8 9 9  
 8 8 9 9  
 6 6 7 7

Eb5 N.C.

Eb5 D5 N.C.

Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y { dies. }  
 { cries. }  
 { cries. } It's a

\*Gtr. 3 (dist.)  
 Gtr. 2  
 divisi  
 steady gliss.

8 8 7 7  
 8 8 7 7  
 6 6 5 5

14

\*Two gtrs. arr. for one.



Chorus

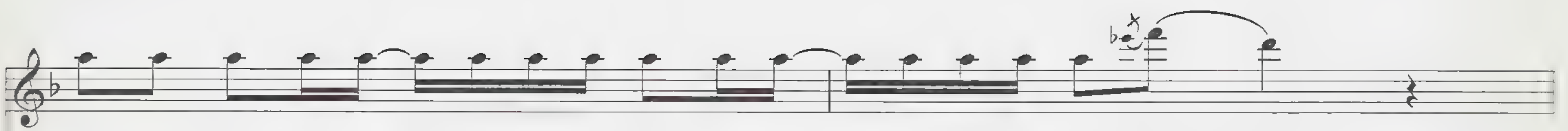
Gtr. 2 tacet

D5

E $\flat$ 5

F

G $\flat$ 5



non - stop dis - co, bet\_\_\_ you it's Na - bis - co, bet\_\_\_ you did - n't know, oo. \_\_\_\_\_

Gtr. 3



P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

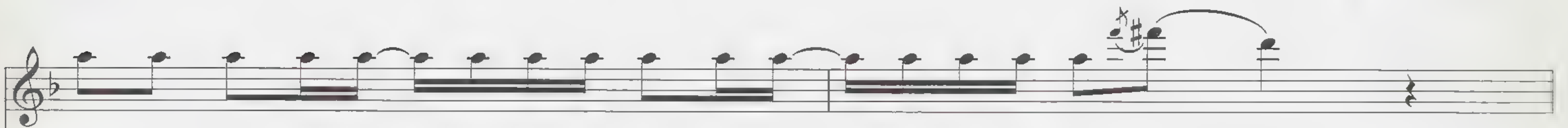


D5

G $\flat$ 5

F

E $\flat$ 5



Non - stop dis - co, bet\_\_\_ you it's Na - bis - co, bet\_\_\_ you did - n't know, oo. \_\_\_\_\_



P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

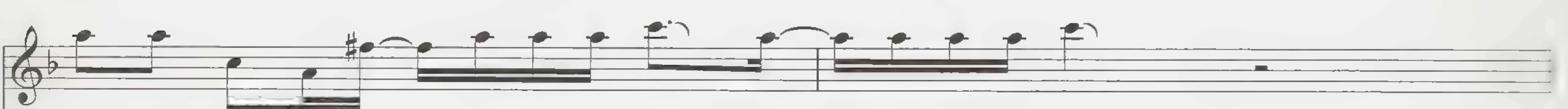


D5

E $\flat$ 5

F5

G $\flat$ 5



Non - stop dis - co, bet\_\_\_ you did - n't know, bet\_\_\_ you did - n't know.

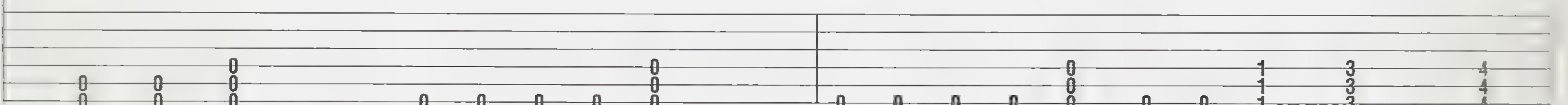


P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|





1.  
To Coda

D5

Bb/D

Gtr. 2

(cont. in notation)

Non - stop dis - co, bet you did - n't know, bet you did - n't know, bet you did - n't know. —

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M.

2.

Chorus

D5 Gb5 F5 Eb D5 F#5

know, bet you did - n't know. It's a vi - o - lent por - nog - ra - phy, —

Rhy. Fig. 1

P.M. -----

G5 A5 Bb5 C5 D5

chok-ing chicks and sod-om - y, — the kind of shit you get on your T V. —

End Rhy. Fig. 1

Bb5 D5 F#5 G5

It's a vi - o - lent por - nog - ra - phy, — chok-ing chicks and

Rhy. Fig. 2

P.M. ----- P.M. ----- P.M. -----



A5

Bb5

C5

D5

Bb/D

Gtr. 2

(cont. in notation)

sod-om - y, \_\_\_\_\_ the kind\_\_ of shit you get on\_\_ your T V. \_\_\_\_\_

End Rhy. Fig. 2

P.M. \_\_\_\_\_ | P.M. \_\_\_\_\_ | P.M. \_\_\_\_\_ | P.M. \_\_\_\_\_ | P.M. \_\_\_\_\_

7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 12 12 12 12 12 0 0 8 8 8 8 8 8 0

⊕ Coda

Interlude

Gtr. 3: w/ Rhy. Fig. 1

D5 Gb5 F5 Eb5 D5 F#5

know, bet you did - n't know. \_\_\_\_\_

P.M. \_\_\_\_\_ | P.M. \_\_\_\_\_ | P.S. \_\_\_\_\_

0 0 0 0 0 0 0 4 3 0 X X X X X X X X

G5

A5

Bb5

C5

D5

Bb5

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 2

It's a

P.S. \_\_\_\_\_

X X



Chorus

Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 3 tacet

D5 F#5 G5 A5

vi - o - lent por - nog - ra - phy, — chok - ing chicks and sod - om - y, —

(Ah, — ah, — ah, —

Bb5 C5 D5 Bb5

Gtr. 2: w/ Rhy. Fig. 3

the kind — of shit you get on — your T V. — It's a

ah, — ah. —

Gtr. 3: w/ Rhy. Fig. 2

D5 F#5 G5 A5

vi - o - lent por - nog - ra - phy, — chok - ing chicks and sod - om - y, —

Ah, — ah, — ah, —

Bb5 C5 D5 Bb5

the kind — of shit that's on — your T V. — It's a  
(It's a

ah, — ah.

Gtr. 3

P.M. — P.M. — P.M. — P.M. —

8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8



# Half-time feel

Gtr. 3: w/ Rhy. Fig. 1

D5

F#5

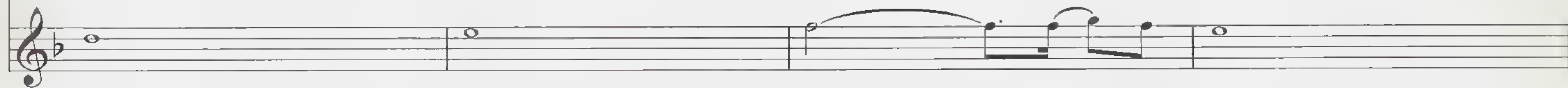
G5

A5



vi - o - lent por - nog - ra - phy, —  
vi - o - lent por - nog - ra - phy, —

chok - ing chicks and sod - om - y, —  
chok - ing chicks and sod - om - y, —



La, la la, la, la, la,

Bb5

C5

Gtr. 3: w/ Rhy. Fig. 3

D5

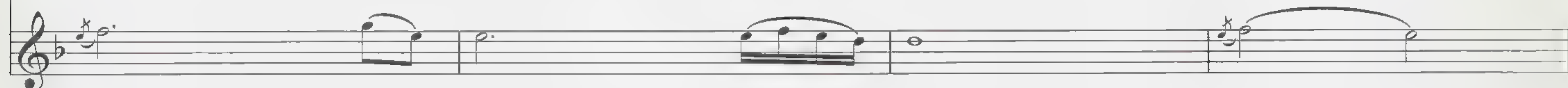
Bb5



the kind of shit that's on your T  
the kind of shit that's on your T

V. —  
V. —

It's on your T  
It's on your T



la, la, la, la, la, la,

## Outro

End half-time feel

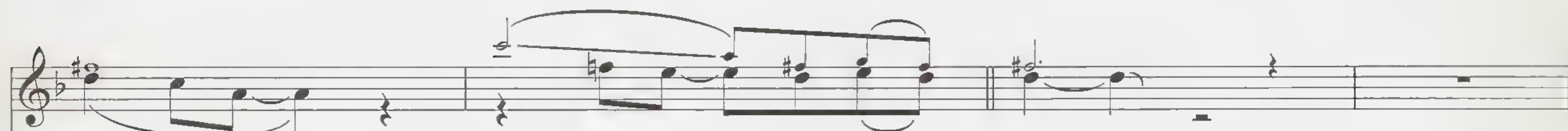
Gtr. 1: w/ Riff A (1 2/3 times)

D5

Bb5

D

D/F#



V. —  
V. —

Turn off your T  
Fuck your T

V. —  
V. —



la, la, la, la, la, la,

Gtr. 3



12 12 12 (12) 12 12 8 8 8 8

0



Gm D/A Bb5 C

(Can you say, "brain - wash - ing?") B, b, b, b,

P.S. -----

D D/F# Gm D/A

brain - wash - ing. It's a

P.S. - - - - -

*Segue to "Question!"*

Bb5 C5 D5

non - stop dis - co.

Gtr. 3 rit. P.S. ----- \*P.S. -----

\*Stop and start pick slide randomly.

Gtr. 1 rit.

8 7 8 0



**Words and Music by Daron Malakian and Serj Tankian**

Gtrs. 2 & 4: Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast ♩ = 184

Gtr. 1 \*Emb6  
(acous.) Riff A

### End Riff A

\*Chord symbols reflect implied harmony.

Em(add 11)

Gtr. 1 tacet

\*2 (F#5) (C#5) (B5) (A5) (B5) (G#5) (A5) (F#5) (C#5) (B5) (A5) (B5) (G#5) (A5)

### Rhy. Fig. 1

End Rhy. Fig. 1

\*\*\*Gtr. 2  
(elec.)

*f*  
w/ dist.

(2nd time, cont. in notation)

†Gtr. 3  
(acous.)

**Rhy. Fig. 1A**

End Rhy. F. 2. 18

[illegible]

\*\*Symbols in parentheses represent chord names respective to tuned down guitar.

\*\*\*Doubled throughout

- Doubled throughout



Gtr. 3: w/ Rhy. Fig. 1A (2 times)

Gtr. 2

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

4 4 4 11 9 9 7 7 9 6 7 4 4 4 11 9 9 7 7 9 6 7

\*Symbols in parentheses represent chord names respective to tuned down guitar.  
Symbols above represent actual sounding chords.

Gtr. 2: w/ Rhy. Fig. 2

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

4 4 4 11 9 9 7 7 9 6 7 4 4 4 11 9 9 7 7 9 6 7

## Verse

Gtr. 1: w/ Riff A

(F#5)

Gtr. 1: w/ Riff A

Gtr. 2

1. Sweet ber - ries — read - y for two. Ghosts are no — dif - f'rent than you. —

Gtr. 3

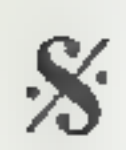
Gtr. 4 (elec.)

Riff B

mf  
w/ slight dist. & chorus  
P.M. -----

4 4 7 4 7 4 7 4 5 4 4 7 4 7 4 7 4 5





Gtrs. 2 & 3 tacet

Em $\flat$ 6  
(F $\sharp$ mb6)

Am(add2)  
(Bm(add2))

— Ghosts are now \_ wait-ing for you. Are you... —

Gtr. 1

Riff C End Riff C

0 0 12 10 12 12 10 12 0 0 12 10 12 10 12 12 10 10 12 10 10

Gtr. 4

End Riff B Riff C1 End Riff C1

P.M. ————

4 4 7 4 7 4 7 4 5 2 9 (9) 2 9 (9)

Gtr. 1: w/ Riff A (2 times)  
Gtr. 4: w/ Riff B

Em $\flat$ 6  
(F $\sharp$ mb6)

Sweet ber - ries \_ read - y for two. Ghosts are no \_ dif - f'rent than you. \_ Ghosts are now \_ wait-ing for you.

Gtrs. 1 & 4: w/ Riffs C & C1 (2 times)

Am(add2)  
(Bm(add2))

Are you dream ing? Are you dream ing?

Pre-Chorus

(F $\sharp$ 5)

(D5)

Gtr. 4

Dream - ing the night,

Gtr. 3

—



(F#5)

(D5)

dream - ing al - right.

The first system of the musical score. It includes a vocal melody line with lyrics "dream - ing al - right." and two guitar parts. The guitar parts consist of a series of chords and single notes, with some parts marked with "V" and "2".

### Chorus

Gtr. 4 tacet

Em

Rhy. Fig. 3

Gtr. 3 *sim.*

The chorus section of the musical score. It features a vocal melody line with lyrics "Do we, do we know" and two guitar parts. The guitar parts include a series of chords and single notes, with some parts marked with "Gtr. 3" and "sim.".

Do we, do we know

The chorus section of the musical score. It features a vocal melody line with lyrics "Do we, do we know" and two guitar parts. The guitar parts include a series of chords and single notes, with some parts marked with "Gtr. 3" and "sim.".

Do we, do we know

w/ dist.

*mf*

Gtr. 5 (elec.)

The chorus section of the musical score. It features a vocal melody line with lyrics "Do we, do we know" and two guitar parts. The guitar parts include a series of chords and single notes, with some parts marked with "Gtr. 5 (elec.)" and "mf".

Gtr. 6 (elec.) *divisi*

The chorus section of the musical score. It features a vocal melody line with lyrics "Do we, do we know" and two guitar parts. The guitar parts include a series of chords and single notes, with some parts marked with "Gtr. 6 (elec.)" and "divisi".

*mf*  
w/ dist.

The chorus section of the musical score. It features a vocal melody line with lyrics "Do we, do we know" and two guitar parts. The guitar parts include a series of chords and single notes, with some parts marked with "Gtr. 6 (elec.)" and "divisi".

Gtr. 2

The chorus section of the musical score. It features a vocal melody line with lyrics "Do we, do we know" and two guitar parts. The guitar parts include a series of chords and single notes, with some parts marked with "Gtr. 2".

P.M. P.M. P.M. P.M. P.M.

The chorus section of the musical score. It features a vocal melody line with lyrics "Do we, do we know" and two guitar parts. The guitar parts include a series of chords and single notes, with some parts marked with "Gtr. 2".



Am

Em  
(F#m)

End Rhy. Fig. 3

Rhy. Fig. 4

End Rhy. Fig. 4

when we fly? When

P.M. ----- P.M. P.M. P.M. P.M. -----

4 4 4 6 9 9 11 9 12 9 11 9 4 4 4 6 4

To Coda

we, when we go do we

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

4 4 4 6 4 4 4 4 4 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 4 4 4 4 6



Am

Gtr. 3

Music notation for guitar 3 and vocal line. The guitar part consists of eighth notes in a descending pattern. The vocal line is a single note on a staff with a treble clef and a key signature of one sharp (F#).

die?

(Yeah.)

Riff D

End Riff D

Riff D1

End Riff D1

Rhy. Fig. 5

End Rhy. Fig. 5

P.M.

P.M.

P.M.

P.M.

## Interlude

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A  
Gtrs. 5 & 6 tacet

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

## Verse

Gtr. 1: w/ Riff A  
Gtr. 4: w/ Riff B (1st 2 meas.)

D.S. al Coda

Emb6  
(F#mb6)

Music notation for the verse. The guitar part consists of eighth notes in a descending pattern. The vocal line is a single note on a staff with a treble clef and a key signature of one sharp (F#).

2. Sweet ber - ries read - y for two. Ghosts are no dif - f'rent than you.



# ⌘ Coda

Gtr. 2: w/ Rhy. Fig. 5  
Gtr. 3: w/ Rhy. Fig. 4 (2 times)  
Gtrs. 5 & 6: w/ Riffs D & D1

Am  
(Bm)

die? (die?)

With-out be-ing a -

(Yeah.)

## Interlude

Em

Gtr. 3

lone.

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 1A (8 times)

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)



E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

Gtr. 2    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    End Riff E

Riff E

P.M.

4 4 4 4 / 11 11 9 9 9 9 7 7 7 7 9 9 6 6 7 7

Gtr. 2: w/ Riff E    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

Gtr. 2: w/ Rhy. Fig. 1 (2 times)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

La, la, la, \_\_\_\_\_ la, la, la, la, la.    La, la, la, \_\_\_\_\_ la, la, la, la, la.

E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

La, la, la, \_\_\_\_\_ la, la, la, la, la.    La, la, la, \_\_\_\_\_ la, la, la, la, la.

Gtr. 2    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)

Riff F

P.M.

4 4 4 4 4 0 4 4 4 4 4 0 4 4 4 4 4 0



## Chorus

Gtr. 2: w/ Riff F (2 times)

Em

**Rhy. Fig. 6**

Gtr. 3 

Do we, do we know

Gtr. 5 

Gtr. 6 *divisi* 

Am

**End Rhy. Fig. 6**

when we fly?

End Riff G

Gtr. 5

Gtr. 6

End Riff G1

Gtr. 2

## Riff H

### End Riff H

P.M.

[illegible]

Gtr. 2: w/ Riff F (3 times)

Gr. 3: w/ Rhy. Fig. 6

Gtrs. 5 & 6: w/ Riffs G & G1

Em

(F#m)

When we \_\_\_\_\_ when we \_\_\_\_\_ go \_\_\_\_\_ do we



Gtr. 2: w/ Riff H (2 times)

Am

Gtr. 3

die? \_\_\_\_\_

(Yeah.) \_\_\_\_\_

### Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (2 times)

Gtrs. 5 & 6 tacet

E5 B5 A5 G5 A5 F#5 G5 E5 B5 A5 G5 A5 F#5 G5  
(F#5) (C#5) (B5) (A5) (B5) (G#5) (A5) (F#5) (C#5) (B5) (A5) (B5) (G#5) (A5)

\_\_\_\_\_

\*Steady gliss.



E5

Gtr. 3

Ah.

Gtr. 1

Gtr. 2

Gtr. 3 tacet

Em<sup>b</sup>6 (F<sup>#</sup>mb6)

Em(add11) (F<sup>#</sup>m(add11))

Gtr. 1 tacet

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

E5 (F<sup>#</sup>5) B5 (C<sup>#</sup>5) A5 (B5) G5 (A5) A5 (B5) F<sup>#</sup>5 (G<sup>#</sup>5) G5 (A5) E5 (F<sup>#</sup>5) B5 (C<sup>#</sup>5) A5 (B5) G5 (A5) A5 (B5) F<sup>#</sup>5 (G<sup>#</sup>5) G5 (A5)

La, la, la, — la, la, la, la, la. La, la, la, — la, la, la, la, la.



# Sad Statue

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Fast  $\text{♩} = 169$

\*D5

E $\flat$ 5

D5

E $\flat$ 5

Gtr. 1 (dist.)

mf

T  
A  
B 5 0 5 0 5 0 5 0 5 0 5 0 6

\*Chord symbols reflect implied harmony.

D5

E $\flat$ 5

D5

E $\flat$ 5

Gtr. 1 tacet

D5

Rhy. Fig. 1

\*Gtrs. 2 & 3 dist.

f

P.M.-----

5 0 5 0 5 0 5 0 5 0 5 0 6

\*Composite arrangement

E $\flat$ 5

D5

E $\flat$ 5

F5

E $\flat$ 5

P.M.-----

5 0 5 0 5 0 5 0 5 0 5 0 6

D5

E $\flat$ 5

D5

P.M.-----

P.M.-----

5 0 5 0 5 0 5 0 5 0 5 0 6

E $\flat$ 5

F5

E $\flat$ 5

D5

E $\flat$ 5

F5

E $\flat$ 5

D5

E $\flat$ 5

P.M.-----

P.M.-----

P.M.-----

5 0 5 0 5 0 5 0 5 0 5 0 6







Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5



The pic-tures of time and space are — re - ar-ranged in this lit - tle piece of typ - i - cal — trag - e - dy.

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5



Jus - ti - fied can - dy, bran - dy for the nerves. El - o - quence be - longs to the con - quer - er.

### Chorus Half-time feel

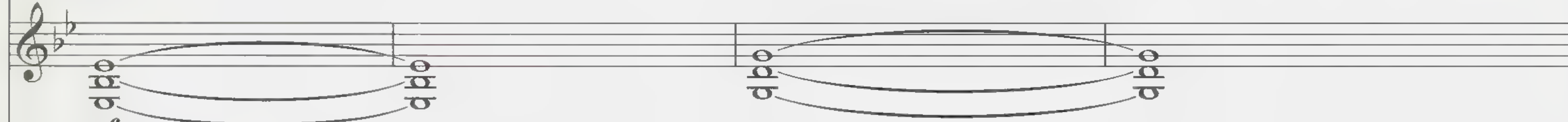
Eb5

G5



You and me will — all go down in his - to - ry — with a

Gtr. 4 (slight dist.)



*mf*  
w/ Leslie

D5

F5



sad Stat - ue of Lib - er - ty — and a gen - er - a - tion that did - n't a - gree. —



Gtr. 4 tacet

Eb5

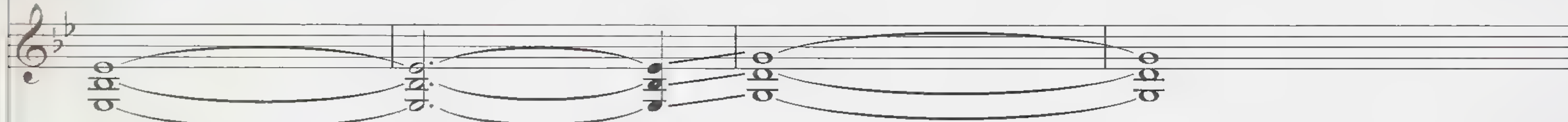
G5



You and me will — all go down in his - to - ry — with a

Rhy. Fig. 3

Gtrs. 2 & 3





To Coda ⊕

End half-time feel

D5 F5

sad stat - ue of Lib - er - ty — and a gen - er - a - tion that did - n't a - gree. —

End Rhy. Fig. 3

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5

2. I for - got to, I for - got to let you know — that...

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Jus - ti - fied can - dy, bran - dy for the nerves. El - o - quence be - longs to the con - quer - er.

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5

Con - quest to the lov - er and your love — to the fire. Per - ma - nence un - fold - ing in — the — ab - so - lute.

D.S. al Coda

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

For - give - ness is the ul - ti - mate sac - ri - fice. El - o - quence be - longs to the con - quer - er.

⊕ Coda

Half-time feel

F5

gen - er - a - tion that did - n't a - gree. — Gen - er - a - tion. —



# Interlude

Gtrs. 2 & 3 tacet

E♭maj7

G5



Gtr. 5 (slight dist.)



*mf*

let ring

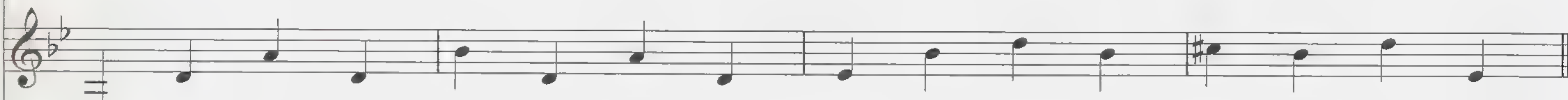
let ring



End half-time feel

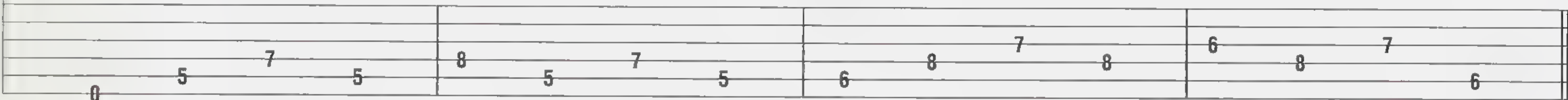
D5

E♭maj7



let ring

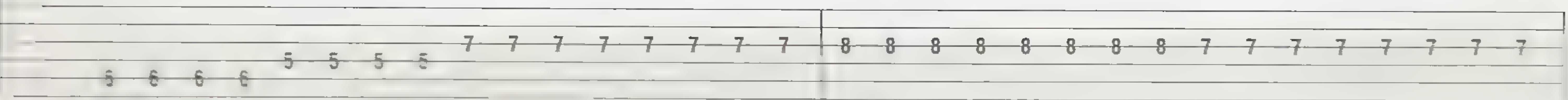
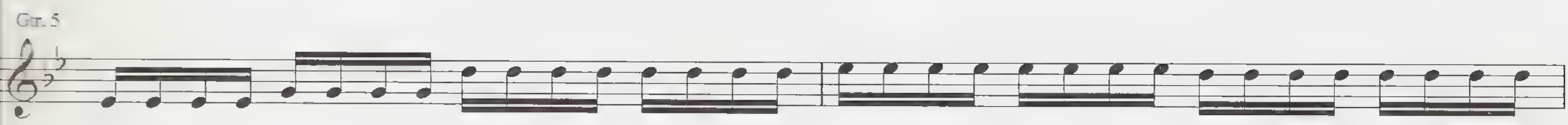
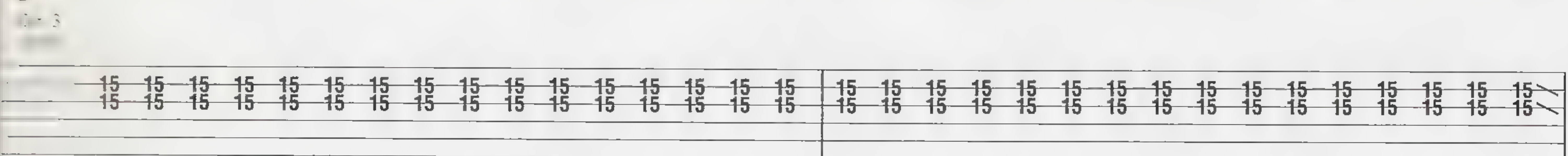
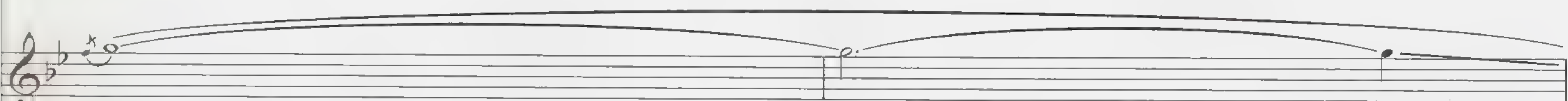
let ring



E♭maj7



(Oh,





[illegible][illegible]



Gsus4

hu - man suf - fer - ing?

Gtrs. 2 & 3: w/ Rhy. Fig. 1  
Gtr. 5 tacet

D5

E<sup>b</sup>5

D5

E<sup>b</sup>5

F5

E<sup>b</sup>5

Suf - fer - ing

now.

Suf - fer - ing, suf - fer -

D5

E<sup>b</sup>5

D5

E<sup>b</sup>5 F5 E<sup>b</sup>5 D5 E<sup>b</sup>5 F5 E<sup>b</sup>5

now. ing!)



D5 Eb5 D5 Eb5 F5 Eb5

Whoa. Suf - fer - ing

D5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 D5

now.

Gtrs. 2 & 3

P.M. P.M. P.M. P.M. P.M.

# **Chorus** **Half-time feel**

Gtrs. 2 & 3: w/ Rhy. Fig. 3

Eb5 G5

You and me will all go down in his - to - ry with a

D5 F5

sad Stat - ue of Lib - er - ty and a gen - er - a - tion that did - n't a - gree.

Eb5 G5

You and me will all go down in his - to - ry with a

Gtrs. 2 & 3



D5

F5

sad Stat - ue of Lib - er - ty and a gen - er - a - tion that did - n't a - gree.

## Outro

D5

Eb5

Gen - er - a - tion,

D5

Eb5

F5

Eb5

D5

be - long - ing, be - long - ing to.

Eb5 D5

Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 N.C.

be - long - ing, be - long - ing to.



# Old School Hollywood

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Fast ♩ = 170

\*\* G5

\*Gtr. 1

Riff A

End Riff A

Riff B

End Riff B

mf

TAB

0 / 5 (5) 0 / 5 (5) 0 / 5 (5) 0 / 5

\*Synth. arr. for gtr.

\*\*Chord symbols reflect implied harmony.

Robot voice: (Old school Hol - ly - wood

Riff C

End Riff C

5 / 7 5 / 8 5 / 7 5 0 5 / 7 5 / 8 5 / 7 5 0 5 / 7 5 / 8 5 / 7 5 0 5 / 7 5 / 8 5 / 7 5

base - ball. Old school Hol - ly - wood base - ball.)

Gtr. 1 Riff D

End Riff D

0 5 / 7 5 / 8 5 / 7 5 0 5 / 7 5 / 8 5 / 7 5 0 5 / 7 5 / 8 5 / 7 5 0 5 / 7 5 / 8 5 / 7 5

Gtr. 2 (dist.)

f

P.S.



Gtr. 1: w/ Riff D (2 times)

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5

\*Gtrs. 2 & 3 (dist.)

First guitar section with musical notation and tablature. The notation is in G major with a key signature of one flat (F major). The music consists of four measures of a repeating riff. The tablature below the staff shows the fret numbers for each string.

*f*

0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5

\*Composite arrangement

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5

Second guitar section with musical notation and tablature. The notation is in G major with a key signature of one flat (F major). The music consists of four measures of a repeating riff. The tablature below the staff shows the fret numbers for each string.

P.M. -----

0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5

### Verse

Gtrs. 2 & 3 tacet

C5

G5

Verse musical notation and lyrics. The notation is in G major with a key signature of one flat (F major). The music consists of four measures. The first two measures are marked with 'x' for muted notes. The third measure has a triplet of eighth notes. The fourth measure is a quarter note. The lyrics are: "Spoken: To - ny Dan - za cuts in line. Robot voice: (Old school Hol - ly-wood, washed up Hol - ly - wood."

Spoken: To - ny Dan - za cuts in line. Robot voice: (Old school Hol - ly-wood, washed up Hol - ly - wood.

### Riff F

Gtr. 4 (dist.)

Riff F musical notation and tablature. The notation is in G major with a key signature of one flat (F major). The music consists of four measures of a repeating riff. The tablature below the staff shows the fret numbers for each string.

*mf*

P.M. -----

0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5 | 0 5 7 5 8 5 7 5

Gtr. 1

### Riff E

End Riff E

Riff E musical notation and tablature. The notation is in G major with a key signature of one flat (F major). The music consists of four measures of a repeating riff. The tablature below the staff shows the fret numbers for each string.

5 | 5







# Chorus

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 A5 G5 F5 Eb5 D5 C5 D5 F#5 A5

Old school Hol-ly-wood, washed up Hol-ly-wood.

Gtr. 1 Riff H End Riff H

(8) 6

0 5 7 5 8 5 7 5 0 5 7 5 8 7 10 8 8 7 7 7 10

Gtrs. 2 & 3 Rhy. Fig. 1 End Rhy. Fig. 1

10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 0 5 7 5 8 5 7 5 0 5 7 5 8 7 5 3 1 1 5 3 0 0 4 7 0 0 4 7 0 0 4 7

## Verse

Gtrs. 2 & 3: tacet  
Gtr. 4: w/ Riff F  
C5

G5

2. Hey man, don't you touch my belt. Robot voice: (Old school Hol-ly-wood, washed up Hol-ly-wood.)

Gtr. 1

8 5

C5

G5

Stand-ing in the sun I'm a-bout to melt. Old school Hol-ly-wood, washed up Hol-ly-wood.)

0 5 7 5 8 5 7 5 8 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5



# Pre-Chorus

Gtr. 1: w/ Riff G

Gtrs. 2 & 3: w/ Riff G1

E $\flat$ 5 D5 E $\flat$ 5 F5

Old school Hol - ly - wood base - ball, Jack Gi - lar - di is ten feet tall. —

E $\flat$  Dsus4 E $\flat$  F5

Old school Hol - ly - wood base - ball, me and Frank - ie Av - a - lon. —

Gtr. 1

P.M. —

Gtrs. 2 & 3  
divisi

## Chorus

Gtrs. 1 & 2: w/ Riff D (1st 2 meas.)

D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5 D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5

Gtrs. 2 & 3

Gtr. 1: w/ Riff H (2 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5 D5 G5 A5 G5 B $\flat$ 5 A5 G5 F5 E $\flat$ 5 D5 C5 D5 F $\sharp$ 5 A5

Old school Hol - ly - wood, washed up Hol - ly - wood.

To Coda

D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5 D5 G5 A5 G5 B $\flat$ 5 A5 G5 F5 E $\flat$ 5 D5 C5 D5 F $\sharp$ 5 A5

Old school Hol - ly - wood, washed up Hol - ly - wood.



# Interlude

Gtr. 1: w/ Riff A (3 times)

G5



Voc. Fig. 1

Gtr. 1: w/ Riff B

End Voc. Fig. 1



Robot voice:

(Old school Hol - ly - wood base - ball. Old school Hol - ly - wood base - ball.)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 1: w/ Riff C



Gtr. 1



## Pre-Chorus

Gtr. 1: w/ Riff G

Eb5

D5

Eb5

F5



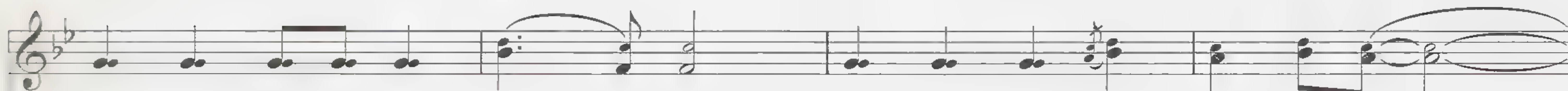
Old school Hol - ly - wood base - ball, Jack Gi - lar - di is ten feet tall. —

Eb

Dsus4

Eb

F5



Old school Hol - ly - wood base - ball, me and Frank - ie Av - a - lon. —

Gtr. 1





(8/6)

⊕ Coda

Outro-Chorus

Gtr. 1: w/ Riff H (2 times)

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 A5 G5 F5

Gtrs. 2 & 3

P.M.

0 0 5 5 7 7 5 5 8 8 5 5 7 7 5 5 0 0 5 5 7 7 5 5 8 8 7 7 5 5 3 3

Eb5 D5 C5 D5 F#5 A5 D5 G5 A5 G5 Bb5 G5 A5 G5

Old school Hol - ly - wood, washed up Hol - ly - wood.

P.M.

1 1 5 3 0 0 4 7 0 0 5 5 7 7 5 5 8 8 5 5 7 7 5 5

D5 G5 A5 G5 Bb5 A5 G5 F5 Eb5 D5 C5 D5 F#5 A5

Old school Hol - ly - wood, washed up Hol - ly - wood.

P.M.

0 0 5 5 7 7 5 5 8 8 7 7 5 5 3 3 1 1 5 3 0 0 4 4 7 7



# Lost in Hollywood

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately slow  $\text{♩} = 75$

A5 A(b6) Asus2 A5

Gtr. 1 (clean)

*mf*

TAB

2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

\*Gtrs. 1 & 2

A(b6) Asus4 A5

TAB

2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	12	12	12	12	12	12	12	12	7	7	7	7	7	7	7	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	---	---	---	---	---	---	---	---

\*Gtr. 2 *mp* w/ clean tone & chorus. Composite arrangement

A(b6) Asus2 A5

Ah, ah.

Riff A

TAB

2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

A(b6) Asus4 A5

End Riff A

TAB

2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	12	12	12	12	12	12	12	12	14	14	14	14	14	14	14	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	---



Verse

\*A5 Asus2 Am Asus2 A5

1. I'll wait here, you're cra - zy.

Riff B

let ring

\*Chord symbols reflect implied harmony.

Asus2 Am Asus2 A5

Those vi - cious streets are filled with

End Riff B

let ring

C5 Csus2 E5

strays. You should -'ve nev - er gone to Hol - ly - wood.

Gtr. 1 Riff C

let ring

let ring

End Riff C

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1



Gtrs. 1 & 2: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am

They find you, two - time you. Say you're the

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy. Fig. 1

Asus2 A5 C5 Csus2 E5

best they've ev - er seen. You should - 've nev - er trust - ed Hol - ly - wood.

### Interlude

Gtrs. 1 & 2: w/ Riff A

A5 A(b6) Asus2 A5 A(b6) Asus4 A5

### Verse

Gtrs. 1 & 2: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am Asus2 A5

2. I wrote you and told you you were the big - gest fish out

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy. Fig. 1

C5 Csus2 E5

here. You should - 've nev - er gone to Hol - ly - wood.

Gtrs. 1 & 2: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am Asus2 A5

They take you and make you. They looked at you in dis - gust - ing

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy. Fig. 1

C5 Csus2 E5

ways. You should - 've nev - er trust - ed Hol - ly - wood.



# Interlude

C5 G5

Voc. Fig. 1

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_)

Gtr. 1 Rhy. Fig. 2

w/ chorus

A5 \*C/E E5 F5

End Voc. Fig. 1

ah.) \_\_\_\_\_

End Rhy. Fig. 2

\*Bass plays E.

## Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)

C5 G5

I was stand - ing on \_\_\_\_\_ the wall, \_\_\_\_\_ feel - ing ten \_\_\_\_\_ feet

A5 C/E E5 F5

tall. \_\_\_\_\_ All you mag - gots smok - ing fags on San - ta Mon - i - ca Bou - le - vard.

C5 G5

This is my \_\_\_\_\_ front page, \_\_\_\_\_ this is my \_\_\_\_\_ new

Voc. Fig. 2

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_)



A5 C/E E5 F5

age. — All you bitch - es put your hands in the air and wave 'em like you just don't care.

End Voc. Fig. 2

ah.)

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

C5 G5 A5

All you mag - gots smok - ing

C/E E5 F5 C5 G5

fags out there on Sun - set Bou - le - vard.

Voc. Fig. 3

(Ah, — ah, — ah, —

A5 C/E Em7 F5

All you bitch - es put your hands in the air and wave 'em like you just don't care.

End Voc. Fig. 3

ah.)

Rhy. Fig. 4

Gtr. 1

End Rhy. Fig. 4

Bridge

Am E7 Fmaj7 E

Voc. Fig. 4

(Oh.)

Riff D

\*Gtr. 1 & 2

let ring — let ring — let ring — let ring —

\*Gtr. 1: Chorus off. Composite arrangement



Dm Am E7

Pho - ney peo - ple come to pray. —

End Voc. Fig. 4

Gtr. 3 (clean)

*mf*

13 15 12 13 10 12 10 9

Gtrs. 1 & 2

End Riff D

let ring ———— let ring ———— let ring ————

0 2 3 2 1 3 2 0 0 2 1 2 1 2 0 2 0 1 0 0 1 0 0 1 0 0 1 0

Bkgd. Voc.: w/ Voc. Fig. 4  
Gtrs. 1 & 2: w/ Riff D (2 times)

Am E7 Fmaj7 E Dm Am E7

Oh, ——— look at all of them beg to stay.. Pho - ney peo - ple come to pray. —

(The

Riff E

Gtr. 3

End Riff E

12 13 10 12 13 15 12 13 13 15 12 13 10 12 10 7 9



Gtr. 3: w/ Riff E

Am E7 Fmaj7 E

Oh, \_\_\_\_\_ look at all of them beg to stay. \_\_\_\_\_

lines in your let - ter said, a, "We have gone to Hack - en - sack."

Gtr. 4 (clean)

*mf*

14 12 13 15 12 15 13 12 13 12 15 13 12 15 13 12 15 13 12 15 13 12 15 13 12 15 13 12 14

Dm

Am

E7

Pho - ney peo - ple come to pray. \_\_\_\_\_

15 13 15 12

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 2 (6 times)

\*Gtrs. 1 & 5: w/ Rhy. Fig. 2 (5 1/2 times)

Gtr. 4 tacet

C5

G5

Rhy. Fig. 5

Gtr. 2

2 2

\*Gtr. 5 *f*, w/ dist.

A5

C/E

E5

F5

All you mag - gots smok - ing fags on San - ta Mon - i - ca Bou - le - vard.


End Rhy. Fig. 5

2 2



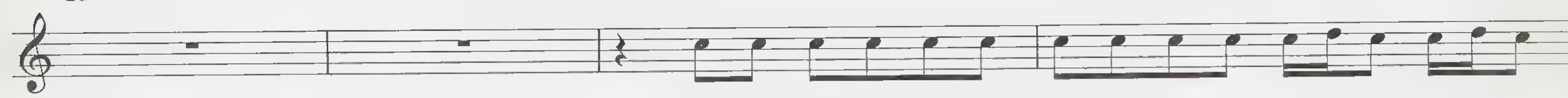
Gtr. 2: w/ Rhy. Fig. 5

C5 G5 A5 C/E E5 F5



All you mag - gots smok - ing fags out there on Sun - set Bou - le - vard.

C5 G5 A5 C/E E5 F5



All you mag - gots smok - ing fags out there on Hol - ly - wood Bou - le - vard.

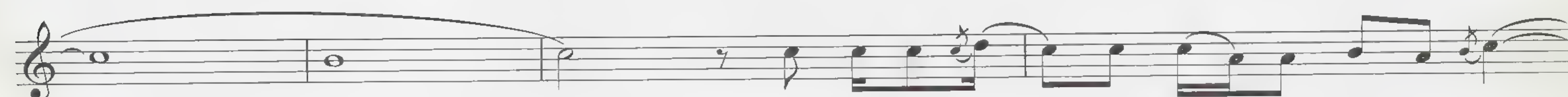
Bkgd. Voc.: w/ Voc. Fig. 3 (3 times)

C5 G5 A5 C/E E5 F5



You should-'ve nev - er trust - ed Hol - ly - wood. \_


C5 G5 A5 C/E E5 F5




You should-'ve nev - er gone \_ to Hol - ly - wood. \_

Gtrs. 1 & 5: w/ Rhy. Fig. 4

C5 G5 A5 C/E Em7 F5



All you bitch-es put your hands in the air and wave'em like you just don't care.




(Ah.) \_


### Outro

Gtr. 1: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am Asus2 A5

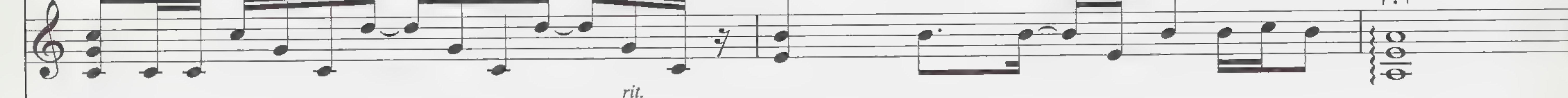


C5 Csus2 E5 A5

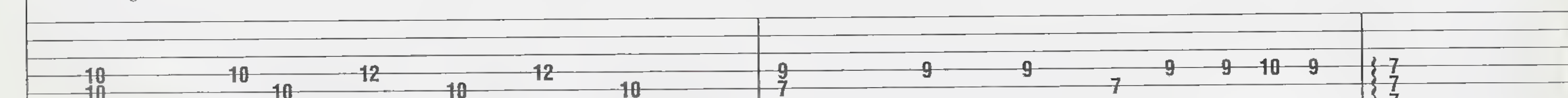


You \_ should-'ve \_ nev - er trust - ed Hol - ly - wood. \_

Gtr. 1



let ring \_ \_ \_ \_ \_ let ring \_ \_ \_ \_ \_



10 10 10 10 12 10 12 10 10 9 9 9 7 9 9 10 9 7 7



# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G  
open 3fr

Strings: high E, B, G, D, A, low E

Notes: F, D, B, G, E, C, A, F

Strings: high E, B, G, D, A, low E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

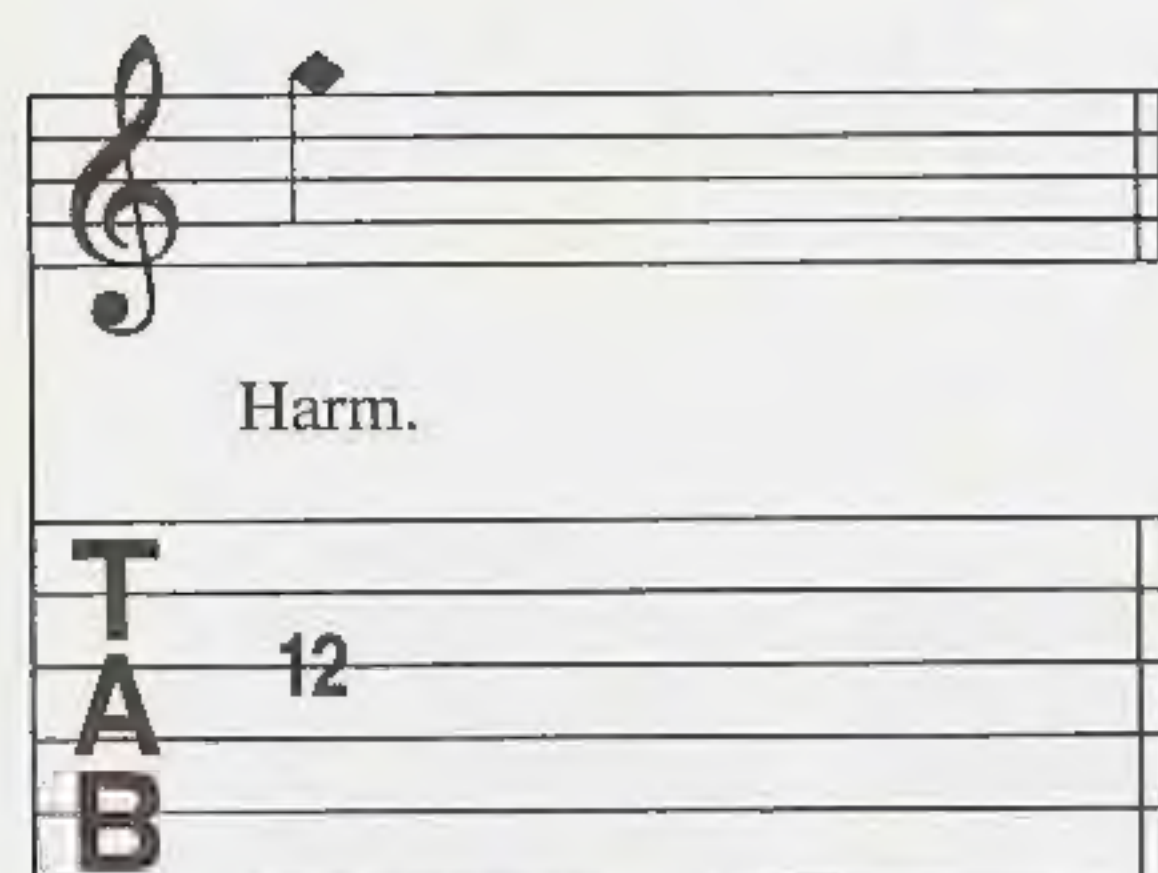
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

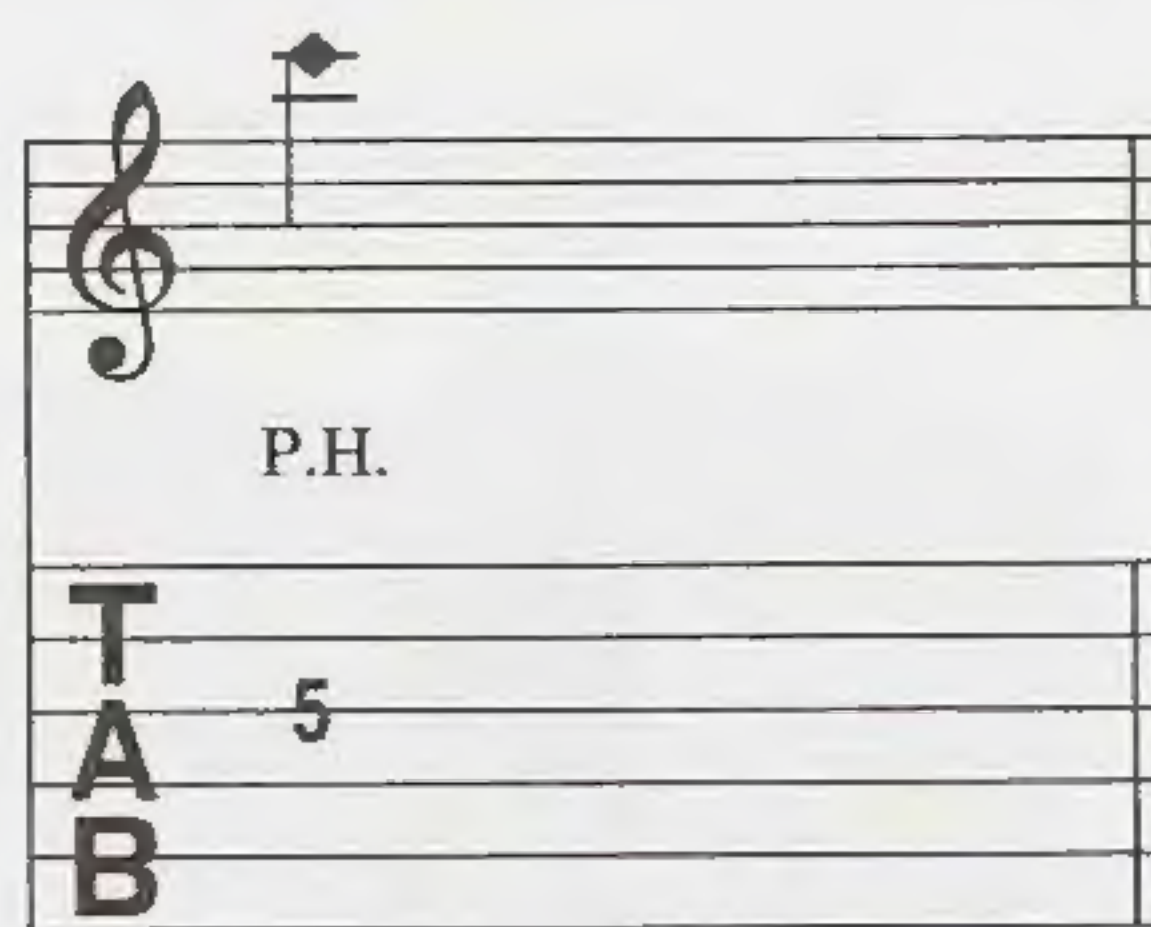
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



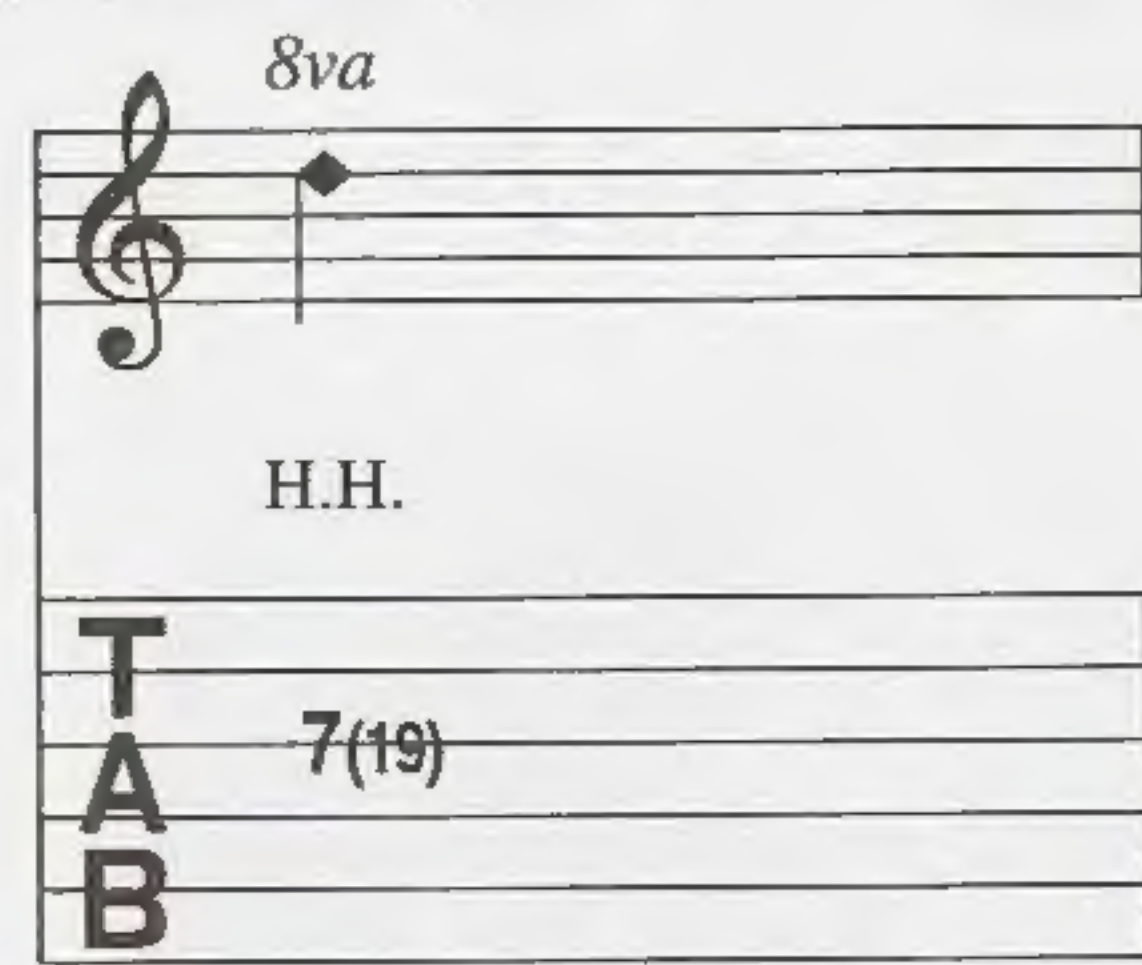
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



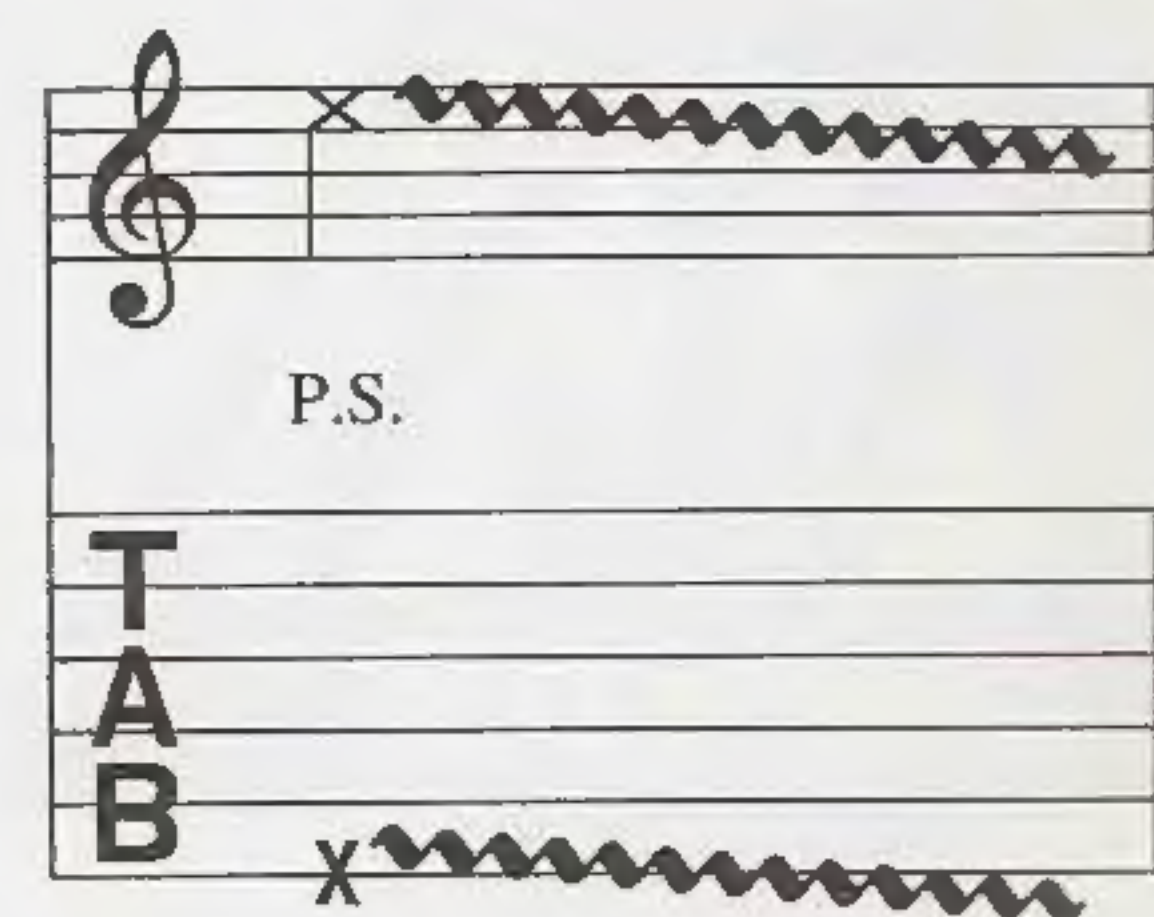
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



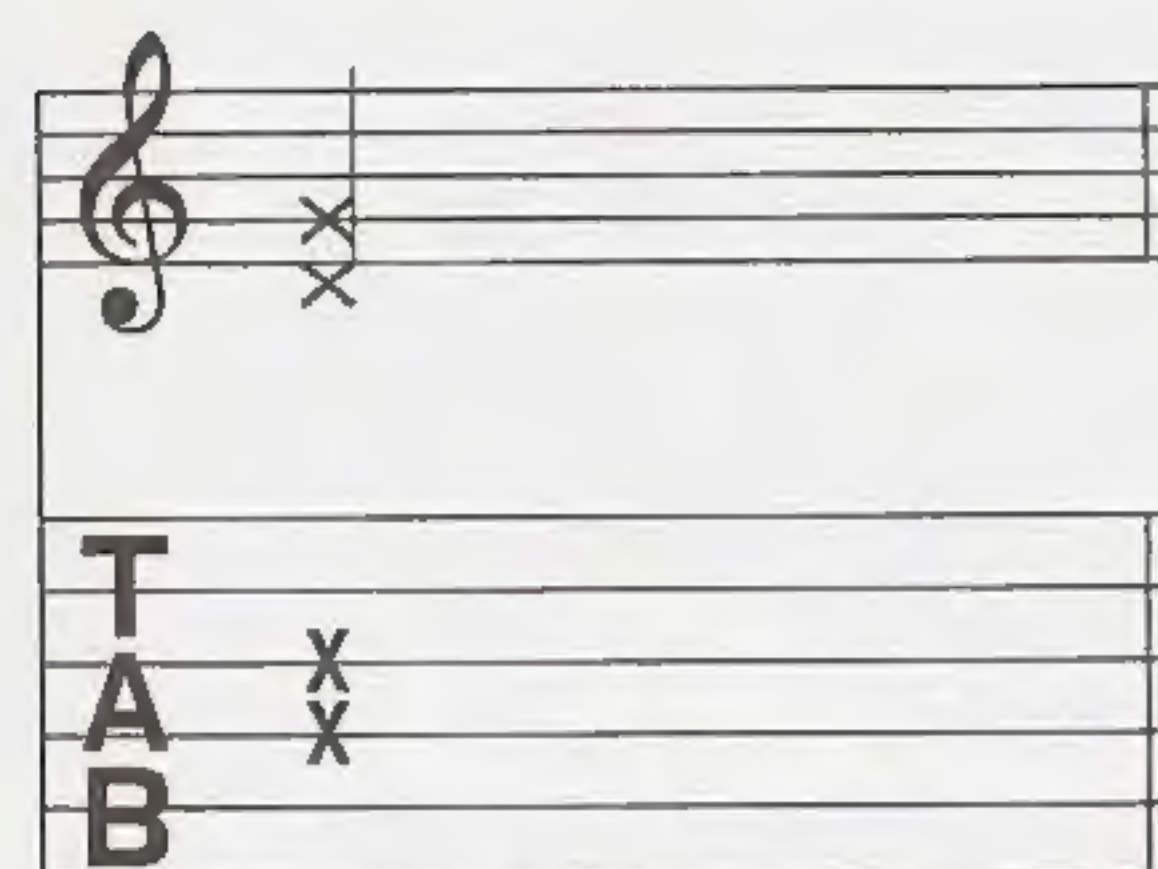
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



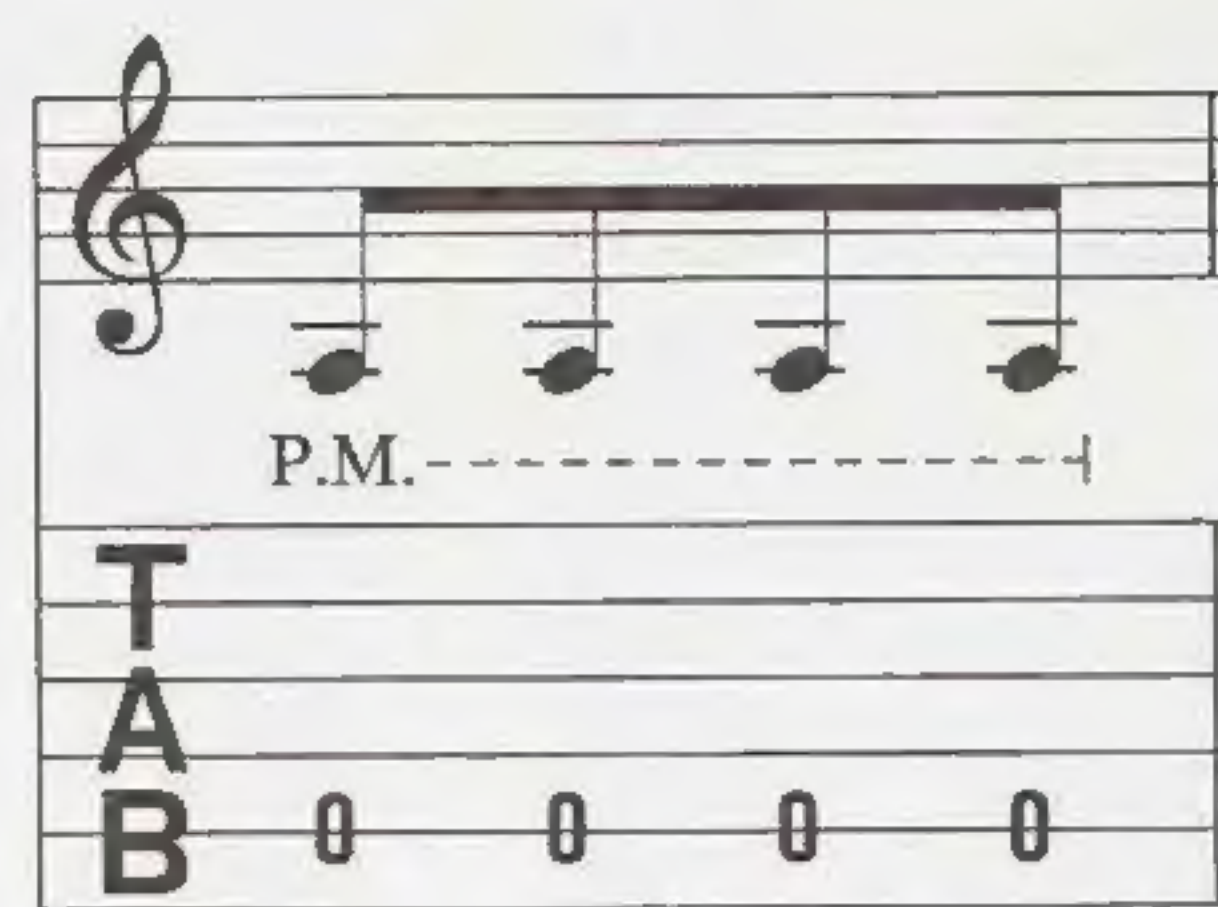
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



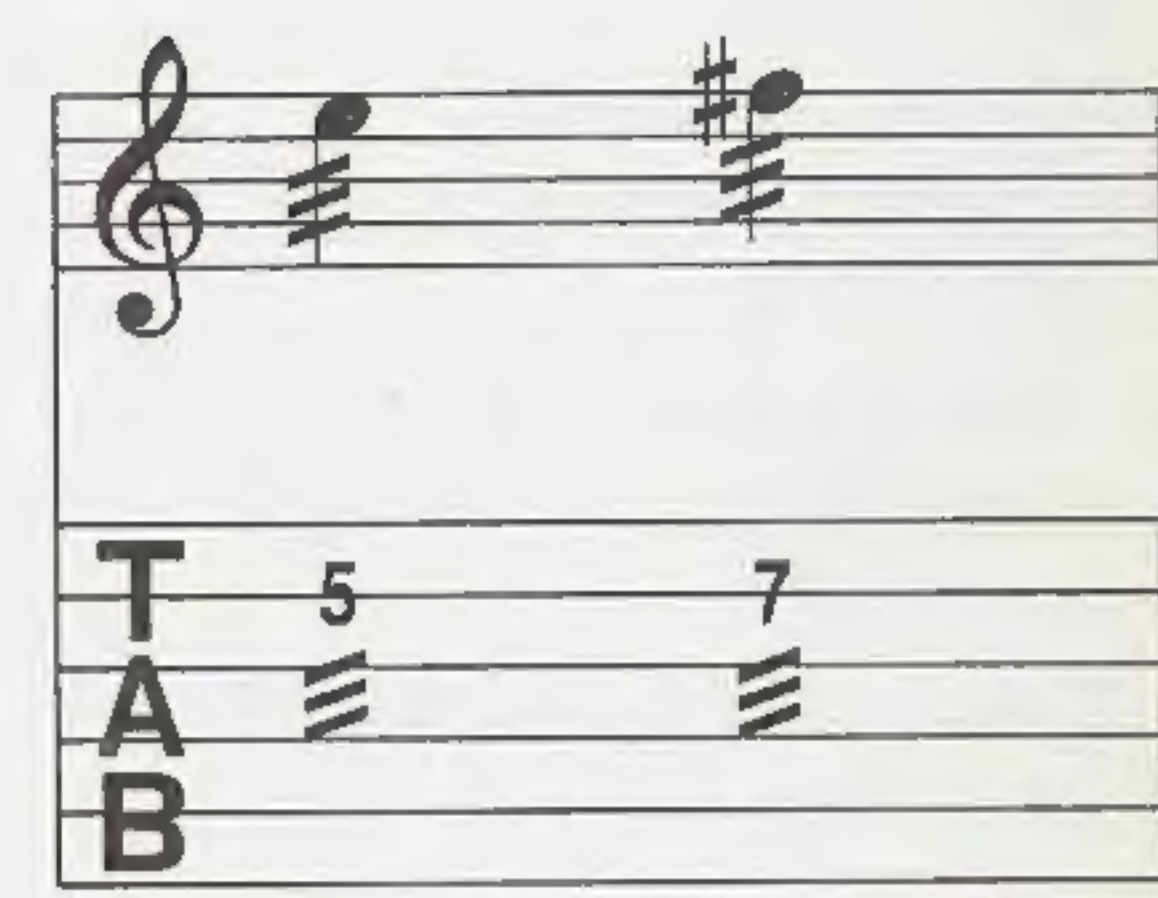
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



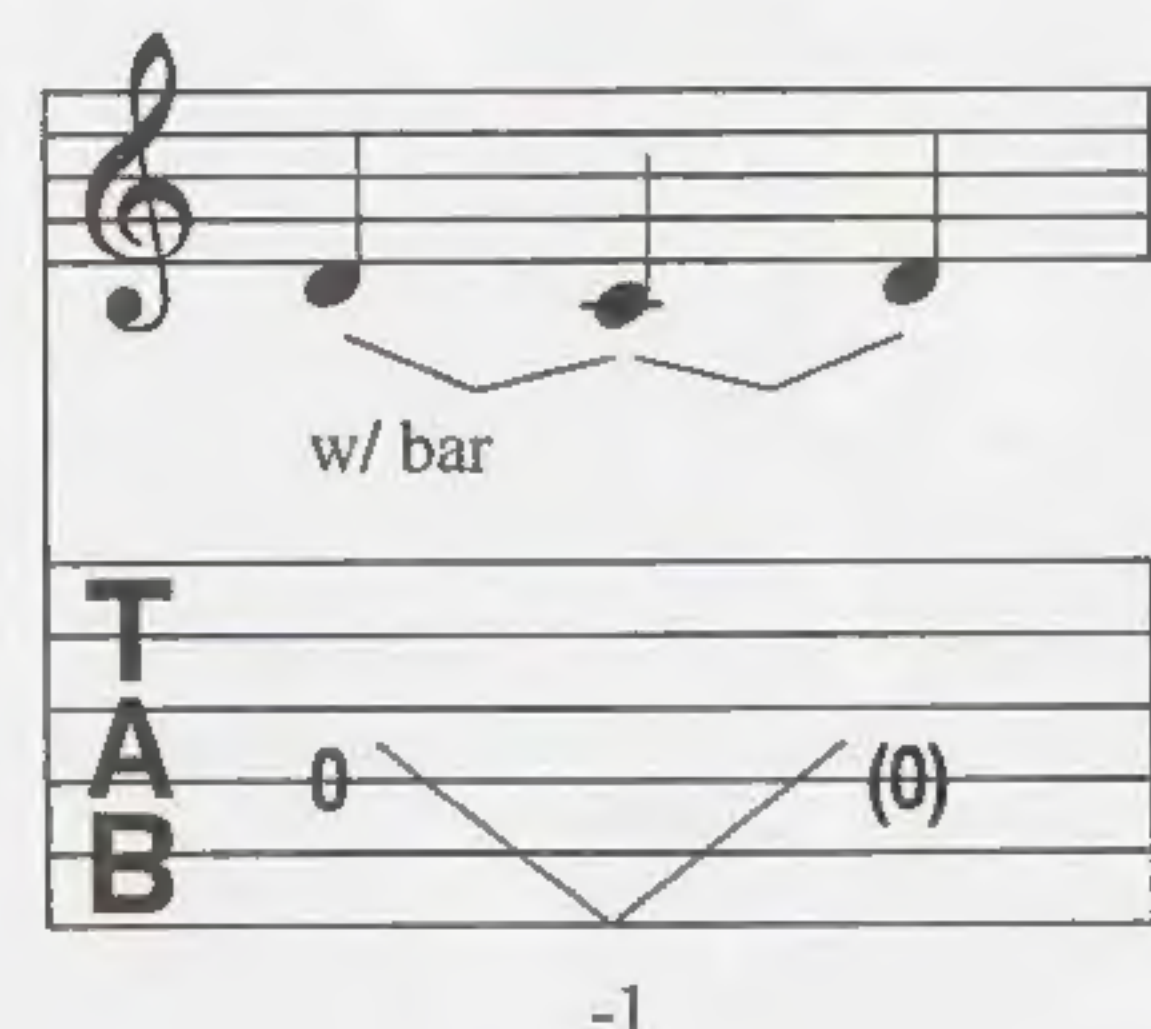
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign ( % ), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).





# RECORDED VERSIONS

*The Best Note-For-Note Transcriptions Available*

**ALL BOOKS INCLUDE TABLATURE**



00690501	Adams, Bryan – Greatest Hits	..\$19.95
00692015	Aerosmith – Greatest Hits	..\$22.95
00690178	Alice in Chains – Acoustic	..\$19.95
00690387	Alice in Chains – Nothing Safe: The Best of the Box	..\$19.95
00694932	Allman Brothers Band – Volume 1	..\$24.95
00694933	Allman Brothers Band – Volume 2	..\$24.95
00690609	Audioslave	..\$19.95
00690366	Bad Company – Original Anthology, Book 1	..\$19.95
00690503	Beach Boys – Very Best of	..\$19.95
00690489	Beatles – 1	..\$24.95
00694929	Beatles – 1962-1966	..\$24.95
00694930	Beatles – 1967-1970	..\$24.95
00694832	Beatles – For Acoustic Guitar	..\$22.95
00690482	Beatles – Let It Be	..\$16.95
00690632	Beck – Sea Change	..\$19.95
00692385	Berry, Chuck	..\$19.95
00692200	Black Sabbath – We Sold Our Soul for Rock 'N' Roll	..\$19.95
00690674	Blink-182	..\$19.95
00690389	Blink-182 – Enema of the State	..\$19.95
00690523	Blink-182 – Take Off Your Pants & Jacket	..\$19.95
00690008	Bon Jovi – Cross Road	..\$19.95
00690491	Bowie, David – Best of	..\$19.95
00690451	Buckley, Jeff – Collection	..\$24.95
00690590	Clapton, Eric – Anthology	..\$29.95
00692391	Clapton, Eric – Best of, 2nd Edition	..\$22.95
00690415	Clapton Chronicles – Best of Eric Clapton	..\$18.95
00690074	Clapton, Eric – The Cream of Clapton	..\$24.95
00690716	Clapton, Eric – Me and Mr. Johnson	..\$19.95
00694869	Clapton, Eric – Unplugged	..\$22.95
00690162	Clash, Best of The	..\$19.95
00690682	Coldplay – Live 2003	..\$19.95
00690494	Coldplay – Parachutes	..\$19.95
00690593	Coldplay – A Rush of Blood to the Head	..\$19.95
00694940	Counting Crows – August & Everything After	..\$19.95
00690401	Creed – Human Clay	..\$19.95
00690352	Creed – My Own Prison	..\$19.95
00690551	Creed – Weathered	..\$19.95
00699521	Cure, The – Greatest Hits	..\$24.95
00690637	Dale, Dick – Best of	..\$19.95
00690289	Deep Purple, Best of	..\$17.95
00690384	Di Franco, Ani – Best of	..\$19.95
00690347	Doors, The – Anthology	..\$22.95
00690348	Doors, The – Essential Guitar Collection	..\$16.95
00690235	Foo Fighters – The Colour and the Shape	..\$19.95
00690595	Foo Fighters – One by One	..\$19.95
00690734	Franz Ferdinand	..\$19.95
00690222	G3 Live – Satriani, Vai, Johnson	..\$22.95
00120167	Godsmack	..\$19.95
00690338	Goo Goo Dolls – Dizzy Up the Girl	..\$19.95
00690601	Good Charlotte – The Young and the Hopeless	..\$19.95
00690591	Griffin, Patty – Guitar Collection	..\$19.95
00694798	Harrison, George – Anthology	..\$19.95
00692930	Hendrix, Jimi – Are You Experienced?	..\$24.95
00692931	Hendrix, Jimi – Axis: Bold As Love	..\$22.95
00690017	Hendrix, Jimi – Live at Woodstock	..\$24.95
00690602	Hendrix, Jimi – Smash Hits	..\$19.95
00690688	Incubus – A Crow Left of the Murder	..\$19.95
00690457	Incubus – Make Yourself	..\$19.95
00690544	Incubus – Morningview	..\$19.95
00690652	Jane's Addiction – Best of	..\$19.95
00690721	Jet – Get Born	..\$19.95
00690751	John5 – Vertigo	..\$19.95
00690660	Johnson, Eric – Best of	..\$19.95

00690271	Johnson, Robert – New Transcriptions	..\$24.95
00699131	Joplin, Janis – Best of	..\$19.95
00690651	Juanes – Exitos de Juanes	..\$19.95
00690427	Judas Priest – Best of	..\$19.95
00690742	Killers, The – Hot Fuss	..\$19.95
00690444	King, B.B. and Eric Clapton – Riding with the King	..\$19.95
00690157	Kiss – Alive	..\$19.95
00694903	Kiss – Best of	..\$24.95
00690156	Kiss	..\$17.95
00690658	Lang, Johnny – Long Time Coming	..\$19.95
00690614	Lavigne, Avril – Let Go	..\$19.95
00690726	Lavigne, Avril – Under My Skin	..\$19.95
00690743	Los Lonely Boys	..\$19.95
00690720	Lostprophets – Start Something	..\$19.95
00690525	Lynch, George – Best of	..\$19.95
00690577	Malmsteen, Yngwie – Anthology	..\$24.95
00694956	Marley, Bob – Legend	..\$19.95
00690548	Marley, Bob – One Love: Very Best of	..\$19.95
00694945	Marley, Bob – Songs of Freedom	..\$24.95
00690748	Maroon5 – 1.22.03 Acoustic	..\$19.95
00690657	Maroon5 – Songs About Jane	..\$19.95
00690616	Matchbox 20 – More Than You Think You Are	..\$19.95
00690239	Matchbox 20 – Yourself or Someone Like You	..\$19.95
00690382	McLachlan, Sarah – Mirrorball	..\$19.95
00120080	McLean, Don – Songbook	..\$19.95
00694952	Megadeth – Countdown to Extinction	..\$19.95
00694951	Megadeth – Rust in Peace	..\$22.95
00690505	Mellencamp, John – Guitar Collection	..\$19.95
00690562	Metheny, Pat – Bright Size Life	..\$19.95
00690559	Metheny, Pat – Question and Answer	..\$19.95
00690565	Metheny, Pat – Rejoicing	..\$19.95
00690040	Miller, Steve, Band – Young Hearts	..\$19.95
00690103	Morissette, Alanis – Jagged Little Pill	..\$19.95
00690722	New Found Glory – Catalyst	..\$19.95
00690611	Nirvana	..\$22.95
00690189	Nirvana – From the Muddy Banks of the Wishkah	..\$19.95
00694913	Nirvana – In Utero	..\$19.95
00694883	Nirvana – Nevermind	..\$19.95
00690026	Nirvana – Unplugged in New York	..\$19.95
00690739	No Doubt – Rock Steady	..\$22.95
00120112	No Doubt – Tragic Kingdom	..\$22.95
00690358	Offspring, The – Americana	..\$19.95
00690663	Offspring, The – Splinter	..\$19.95
00694847	Osbourne, Ozzy – Best of	..\$22.95
00690399	Osbourne, Ozzy – Ozzman Cometh	..\$19.95
00690594	Paul, Les – Best of	..\$19.95
00694855	Pearl Jam – Ten	..\$19.95
00690439	Perfect Circle, A – Mer De Noms	..\$19.95
00690661	Perfect Circle, A – Thirteenth Step	..\$19.95
00690499	Petty, Tom – The Definitive Guitar Collection	..\$19.95
00690240	Phish – Hoist	..\$19.95
00690731	Pillar – Where Do We Go from Here?	..\$19.95
00690428	Pink Floyd – Dark Side of the Moon	..\$19.95
00693864	Police, The – Best of	..\$19.95
00694975	Queen – Greatest Hits	..\$24.95
00690670	Queensryche – Very Best of	..\$19.95
00694910	Rage Against the Machine	..\$19.95
00690055	Red Hot Chili Peppers – Bloodsugarsexxmagik	..\$19.95
00690584	Red Hot Chili Peppers – By the Way	..\$19.95
00690379	Red Hot Chili Peppers – Californication	..\$19.95
00690673	Red Hot Chili Peppers – Greatest Hits	..\$19.95

00690511	Reinhardt, Django – Definitive Collection	..\$19.95
00690643	Relient K – Two Lefts Don't Make a Right...But Three Do	..\$19.95
00690631	Rolling Stones – Guitar Anthology	..\$24.95
00690685	Roth, David Lee – Eat 'Em and Smile	..\$19.95
00690694	Roth, David Lee – Guitar Anthology	..\$24.95
00690749	Saliva – Survival of the Sickest	..\$19.95
00690031	Santana's Greatest Hits	..\$19.95
00690566	Scorpions – Best of	..\$19.95
00690659	Seger, Bob and the Silver Bullet Band – Greatest Hits, Volume 2	..\$17.95
00690604	Seger, Bob – Guitar Collection	..\$19.95
00690750	Shepherd, Kenny Wayne – The Place You're In	..\$19.95
00690419	Slipknot	..\$19.95
00690530	Slipknot – Iowa	..\$19.95
00690733	Slipknot – Vol. 3 (The Subliminal Verses)	..\$19.95
00120004	Steely Dan – Best of	..\$24.95
00694921	Steppenwolf – Best of	..\$22.95
00690689	Story of the Year – Page Avenue	..\$19.95
00690520	Styx Guitar Collection	..\$19.95
00120081	Sublime	..\$19.95
00690519	Sum 41 – All Killer No Filler	..\$19.95
00690612	Sum 41 – Does This Look Infected?	..\$19.95
00690606	System of a Down – Steal This Album	..\$19.95
00690531	System of a Down – Toxicity	..\$19.95
00694824	Taylor, James – Best of	..\$16.95
00694887	Thin Lizzy – Best of	..\$19.95
00690238	Third Eye Blind	..\$19.95
00690738	3 Doors Down – Away from the Sun	..\$22.95
00690737	3 Doors Down – The Better Life	..\$22.95
00690665	Thursday – War All the Time	..\$19.95
00690654	Train – Best of	..\$19.95
00690683	Trower, Robin – Bridge of Sighs	..\$19.95
00699191	U2 – Best of: 1980-1990	..\$19.95
00690732	U2 – Best of: 1990-2000	..\$19.95
00690039	Vai, Steve – Alien Love Secrets	..\$24.95
00690392	Vai, Steve – The Ultra Zone	..\$19.95
00690370	Vaughan, Stevie Ray and Double Trouble – The Real Deal: Greatest Hits Volume 2	..\$22.95
00690116	Vaughan, Stevie Ray – Guitar Collection	..\$24.95
00660058	Vaughan, Stevie Ray – Lightnin' Blues 1983-1987	..\$24.95
00694835	Vaughan, Stevie Ray – The Sky Is Crying	..\$22.95
00690015	Vaughan, Stevie Ray – Texas Flood	..\$19.95
00694789	Waters, Muddy – Deep Blues	..\$24.95
00690071	Weezer (The Blue Album)	..\$19.95
00690516	Weezer (The Green Album)	..\$19.95
00690447	Who, The – Best of	..\$24.95
00690596	Yardbirds, The – Best of	..\$19.95
00690696	Yeah Yeah Yeahs – Fever to Tell	..\$19.95
00690710	Yellowcard – Ocean Avenue	..\$19.95
00690443	Zappa, Frank – Hot Rats	..\$19.95
00690589	ZZ Top Guitar Anthology	..\$22.95

Prices and availability subject to change without notice.  
Some products may not be available outside the U.S.A.

FOR A COMPLETE LIST OF GUITAR RECORDED VERSIONS TITLES, SEE YOUR  
LOCAL MUSIC DEALER, OR WRITE TO:



**HAL•LEONARD®**  
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Visit Hal Leonard online at [www.halleonard.com](http://www.halleonard.com) 0105



SOLDIER SIDE - INTRO

B.Y.O.B.

REVENGA

CIGARO

RADIO/VIDEO

THIS COCAINE MAKES ME  
FEEL LIKE I'M ON THIS SONG  
VIOLENT PORNOGRAPHY  
QUESTION!

SAD STATUE

OLD SCHOOL HOLLYWOOD  
LOST IN HOLLYWOOD



U.S. \$19.95



0 73999 45219 8

HL 00600700

SONY/ATV MUSIC PUBLISHING



EXCLUSIVELY DISTRIBUTED BY

HAL • LEONARD®

ISBN 1-4234-0145-X



9 781423 401452